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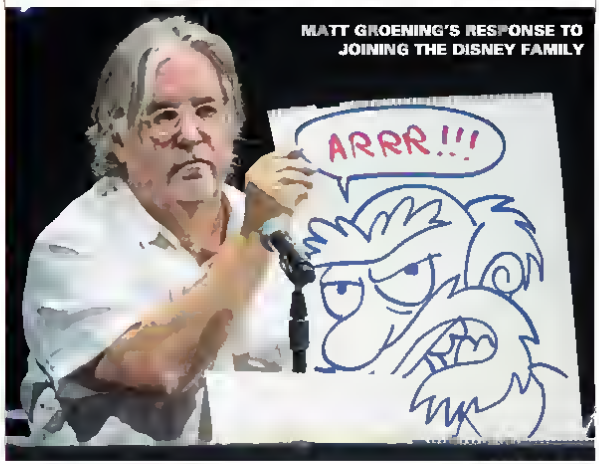

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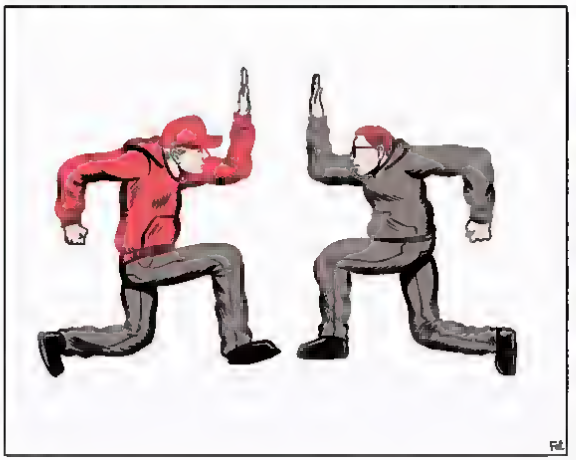
Orange County school district bans the "Running high-five"



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EDITOR Matt Coker
MANAGING EDITOR Patrice Marsters
SENIOR EDITOR, NEWS & INVESTIGATIONS R. Scott Moxley
STAFF WRITERS Anthony Pignataro, Gabriel San Román
FOOD EDITOR Cynthia Rebolledo
CALENDAR EDITOR Aimee Murillo
EDITORIAL ASSISTANT/PROOFREADER Lisa Black
CONTRIBUTING WRITERS Dave Barton, Joel Beers, Lilledeshan Bose, Josh Chesler, Alexander Hamilton Cherin, Heidi Darby, Stacy Davies, Charisma Dawn, Alex Distefano, Erin DeWitt, Steve Donofrio, Jeanette Duran, Edwin Goei, Taylor Hamby, Candace Hansen, Doug Jones, Daniel Kohn, Adam Lovtona, Todd Mathews, Greg Nagel, Katrina Nattress, Nick Nuic'en, Anne Marie Panaringan, CJ Simonsen, Andrew Tonkovich, Jefferson VanBilliard, Brittany Woolsey, Chris Ziegler
EDITORIAL INTERNS Jackson Guilfoil, Nikki Nelsen

EDITORIAL ART
CONTRIBUTING ARTISTS AlGas, Leslie Agan, Seb Aul, Reb Debi, Jeff Drew, Scott Feinblatt, Felipe Flores, Bill Mayer, Luke McGarry
PHOTOGRAPHERS Wednesday Aja, Ed Carrasco, Brian Enen, Scott Feinblatt, John Gilhooley, Eric Hood, Nick Ivanson, Allix Johnson, Matt Kellar, Isaac Larios, Danny Liao, Fabian Ortiz, Josué Rivas, Eran Ryan, Matt Ufelder, Miguel Vasconcellos, Christopher Victorio, William Vo, Kevin Warn, Micah Wright

PRODUCTION
ART DIRECTOR Federico Medina
PRODUCTION MANAGER Mercedes Del Real

SALES
PUBLISHER Cynthia Rebolledo
SALES DIRECTOR Kevin Davis
SR. SALES EXECUTIVE Jason Hamelberg
SALES EXECUTIVES Kathleen Ford, Daniel Voet, Jason Winkler

MARKETING
DIGITAL SALES COORDINATOR Megan McElroy

ADMINISTRATION
PRESIDENT & CEO Duncan McIntosh
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HR MANAGER Debbie Brock
AR COORDINATOR Rwelinda Ortiz

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—Keef Jones, commenting on Jimmy Alvarez's "The Rolling Stones Bring a New Wrinkle to the Rose Bowl" (Aug. 18)
We respond: If you can't accept that, Keef, go straight to track 10 ("No Use in Crying").

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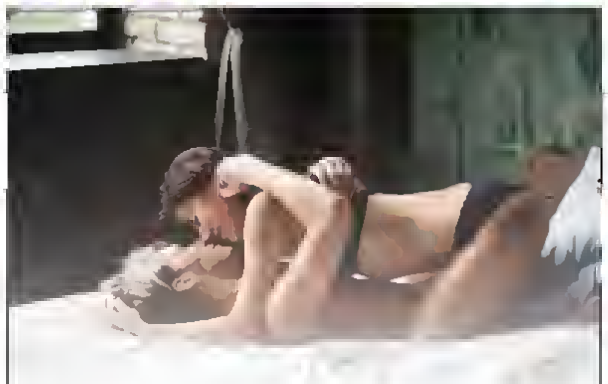

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Give Me an 'F'

That's DA Todd Spitzer's grade so far when it comes to rooting out corruption

Orange County prosecutors have called Assistant Public Defender Scott Sanders crazy, paranoid, unhinged and a conspiracy theorist, leading the local daily newspaper several years ago to label him "polarizing." Thin-skinned defense attorneys might have pouted or seethed, but the term makes Sanders chuckle. In addition to being a supreme multitasker, he possesses a self-deprecating sense of humor.

But there's one undeniable truth that emerged from the infamous jailhouse-informant scandal he exposed. Nobody creates more angst and anger inside 401, shorthand for the Santa Ana office building that houses the Orange County district attorney's office (OCDA), than him.

It's understandable that former DA Tony Rackauckas and his executive team would loathe Sanders. His revelations led to their historic and embarrassing recusal from a death-penalty case stemming from the county's worst mass shooting. His work also upended at least 20 felony cases tainted by law-enforcement corruption during Rackauckas' final three years in office.

»R. SCOTT MOXLEY

Freshman DA Todd Spitzer won last November by campaigning on a reform platform that targeted his predecessor's ethical woes. Yet, when Spitzer took over eight months ago, he kept in power many of the Rackauckas aides who were directly involved in the cheating or tried to cover it up. He has also maintained OCDA's courthouse campaign against Sanders.

Instead of distancing itself from badged crooks, the new administration has been, like the previous one, working to thwart the public defender's ability to represent his clients as well as expose additional scandals.

If anything, those efforts have become more intense and bizarre.

For example, in January, after Spitzer was sworn in, Deputy DA Andrew Bugman defended the hiding of impeachment material pertaining to snitch-scandal-tainted deputies at least 146 times. The upshot is that officers involved in that cheating have been taking the witness stand, claiming to tell the truth about arrests and relying on the credibility that comes with their uniforms. But because of the government's refusal to surrender records, defense lawyers' ability to challenge their honesty is hamstrung. To Sanders, OCDA has pretended to meet its discovery obligations.

But Bugman threw a series of shots back. Sanders could only "speculate" that the impeachment records would be helpful, that he was conducting a legally irrelevant "fishing expedition", and that his discovery demands weren't to benefit his client in *People v. Oscar Garcia*, but rather were evidence he'd betrayed attorney-client trust in hopes of carrying out his "personal agenda."

Bugman didn't exactly define that agenda, but he finds it suspicious, if not alarming, that Sanders chose to represent indigent clients in West Court near Little Saigon. He claims it is "telling" that the public defender took such work in cases involving former Special Handling Unit deputies who ran illegal operations and either hid exculpatory records or maintained a code of silence about the existence of such evidence. The prosecutor also implied that Sanders had cheated Garcia, noting this defendant "is Spanish speaking" but apparently unaware the public defender is fluent in Spanish.

Sanders complained to Superior Court Judge James Rogan that OCDA was faking its *Brady* obligations to surrender exculpatory evidence as proved by the aforementioned 146 cases. In response, Bugman assured the judge that his office was honoring its discovery duties. Rogan, a former prosecutor, then agreed to block the public defender's related subpoena—but issued a caution. "My assumption and my expectation of Mr. Bugman would be that if indeed following this hearing, he found that [his assertions were] anything other than what he represented to the court, he would have an immediate obligation to report that to the court and to [defense] counsel," the judge stated.

But Rogan didn't know and Bugman didn't share the contents of a bombshell December 2018 OCDA letter to then-Sheriff Sandra Hutchens. The correspondence from Rackauckas outlined what can accurately be called a ruse prosecutors concocted. Two years earlier, the sheriff's department had asked deputies if they personally possessed Special Handling Unit or Classification Unit records. When they answered that sham question in the negative, Rackauckas claimed that was all the proof he needed to keep the deputies off *Brady* disclosure lists for exhibiting dishonesty, regardless of any offending conduct.

"I understand the importance of this decision and its impact on the criminal-justice system, the rule of law, future cases and the lives of the [deputies] involved," wrote Rackauckas, whom the California Court of Appeal blasted in 2016 for habitually protecting dirty cops.

WHINE SPITZER

PAUL NAGEL

Release of that secret letter months after Rogan's ruling in favor of OCDA left Sanders fuming. "The DA's office knew it had been hit hard by our allegations that they were not performing meaningful *Brady* analysis on any of the deputies involved in the snitch scandal," he said. "Yet Spitzer and Bugman stayed silent until after I lost the motion. That Rackauckas letter proves we were 100 percent right. They created a phony email test as a coverup that would allow them to claim, 'We did *Brady*' and, 'There's no material you should get.' None of this passes constitutional muster."

Events turned downright nutty this month in Sanders' *People v. Mohamed Sayem*, a case in which deputies last year pummeled the unarmed defendant after catching him intoxicated and sleeping in his parked vehicle. OCDA won a protective order in January from Superior Court Judge Kevin Haskins, a former prosecutor, that sealed a 2009 PowerPoint presentation the agency used to prosecute Christopher Hibbs, a deputy who'd fired his Taser multiple times at a handcuffed, restrained and seated suspect. With a deadlocked vote, a Fullerton jury refused to hold Hibbs accountable; he won promotion to sergeant and found himself the ranking officer at the Sayem scene, where deputies worked to fashion a justification for that beating.

Deputy DA Matt Plunkett told Haskins there "is a compelling governmental interest" to keep the PowerPoint away from public consumption, a move he claimed would protect the integrity of the criminal-justice system by not undermining Hibbs' credibility. Plunkett also accused Sanders of violating the order by conducting a Google search and finding the presentation available online. The PowerPoint must remain "confidential," Plunkett argued.

But the PowerPoint in question has been in my possession for a decade. It was given to me *by the OCDA*. There's even a photograph on Google showing Rackauckas standing in front of the presentation.

My May 14, 2009, column stated, "[A ranking DA] spent 45 minutes (he could have spent twice as long) meticulously detailing in a PowerPoint presentation how deputies had either lied under oath during the trial or developed sudden, severe cases of amnesia about what they'd told the grand jury that indicted Hibbs."

Now, ironically, Spitzer is working to protect that deputy. Though he told the *Weekly* that he agrees Rackauckas botched his *Brady* analysis, the new DA faces unyielding political forces at odds with the public trust. There's no doubt he wants to win the backing of the Association of Orange County Deputy Sheriffs in the next election. But to manage OCDA wisely, Spitzer has a duty to display genuine independence from that union and the sheriff's department when it comes to officer corruption. So far—as exhibited by the maneuvers of Bugman and Plunkett—he's failed.

RSCOTTMOXLEY@OCWEEKLY.COM

» GABRIEL SAN ROMÁN

COURTESY OF MAGNOLIA SCHOOL DISTRICT

Happiest School On Earth

On the morning of Aug. 26, activity at Walt Disney School in Anaheim was hectic. Traffic came to a halt at the crosswalk as scores of parents escorted their children to the first day of class. A father posed his children by the school's marquee for a picture. It's a familiar scene at the elementary school, one that goes back to its 1957 dedication, when its namesake appeared, declared a school holiday and invited students to his 20-month-old theme park.

The Magnolia School District had faced a dilemma in 1955, the same year Disneyland opened. With only two schools—Magnolia No. 1 and Magnolia No. 2—it had to develop new sites to meet the demand of families moving into the city's west side during a housing boom. In the meantime, the district integrated white students into Magnolia No. 2, the Mexican school, that year to relieve pressure.

The school board moved that new schools be named "after American men who have made definite contributions to the welfare of mankind." One would be named after Dr. Jonas Salk of polio vaccine fame and, on May 7, 1956, the board voted to name a school on East Orange Avenue after Walt Disney so long as he approved. Of course, Disney did and suggested a mural of Disney characters be painted in the multipurpose room.

The *Los Angeles Times* called the opening of Walt Disney and Dr. Jonas Salk elementary schools in January 1957 "one of the biggest transfers of pupils in the history of the state." In all, 1,700 students moved into the new facilities that year.

On March 30, 1957, Disney attended the dedication of the public institution to be named for him, the only one in Orange County. "Of course, it wouldn't be a real celebration unless you could come to Disneyland on a school day," he declared.

Anaheim's housing boom continued after Walt Disney School opened. That summer, advertisements in newspapers lured prospective residents to new communities, mentioning the school by name. Disneyland helped to make Anaheim a boomtown and, by doing so, inadvertently forced Magnolia School District's hand on school integration.

GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Shuttle Rebuttal

EDIE AUL

You are the airport-shuttle driver who has been living in the U.S. for only three years. Somehow, against my will (I was stuck in the passenger seat), I had to listen to your glowing opinion of the current occupant of the White House. He is your hero because he is "tough" on the government of Iran. That, it seems, is the only reason you can come up with. I'm sorry you had to leave your homeland decades ago and live under the awful Recep Tayyip Erdogan in Turkey (whom you also thought was awful), but your assumption that everyone loves Donald Trump is delusional. My proof? You had NO IDEA that he lost the popular vote by more than 3 million votes! Thanks for the lovely salad recommendation, though. It's delicious.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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GLORIA'S GRITO

ANAHEIM WOMAN'S LEGENDARY ACTIVISM BEGAN WITH THE INTEGRATION OF LA COLONIA INDEPENDENCIA'S MEXICAN SCHOOL

BY GABRIEL SAN ROMÁN

White parents vastly outnumbered the handful of Mexican women who came from La Colonia Independencia to attend a Magnolia School District board meeting on Feb. 21, 1955. The show of force was there in hopes the district would reverse its plan to transfer more than 100 students from Magnolia No. 1, where white children attended classes, to Magnolia No. 2, known popularly as the Mexican school, in La Colonia, an unincorporated barrio in West Anaheim.

"The school board sure handed us a 'Mickey,'" Carole Ralston, a PTA president who led a petition against the transfer, told the *Los Angeles Times*. "At a PTA meeting just prior to their announcement, we were told about plans for double sessions at Magnolia No. 1. Why the sudden switch?"

The answer to Ralston's question? Gloria Lopez. A mother whose sons were attending Magnolia No. 2, Lopez made a suggestion to the board at a previous meeting out of the kindness of her heart. The school across the street from her home in La Colonia had three vacant classrooms, which could alleviate overcrowding and avoid double sessions. It seemed like common sense, especially for a district on the verge of a 300 percent enrollment explosion just months before the opening of Disneyland, the problem underscored the post-World War II housing boom in Anaheim.

For almost a decade, Magnolia No. 2 evaded the blow that *Mendez, et al. v. Westminster, et al.* dealt California's de jure segregated schools from the heart of Orange County. But with the county's orange groves giving way to new urban sprawl, the Mexican school stood on shaky foundation.

On Feb. 8, the board had unanimously agreed to distribute (and integrate) students more equally at the two schools. "My mother's idea was received with a lot of disdain from the board president," says Alice Lopez-Perez, Gloria's youngest daughter, "but much to her surprise, there came the children."

Well, the children didn't come right away. Tempers flared at the Feb. 21 board meeting, which attracted reporters and Latino civil-rights activists. One man scolded trustees, rolling out a number of objections, including supposed rodent infestations at Magnolia No. 2. He called the school site a fire hazard and cited outhouses used by residents who lived in "so-called homes" nearby. Another speaker emphatically denied racism-fueled objections to the district's plan, echoing instead the "fire trap" talking point.

Earlier in the meeting, a parent told the board that his child wouldn't be going to Magnolia No. 2 under any circumstances. Others followed, pledging to transfer their children out of the district rather than have them go to the Mexican school. Ralston desperately tried to argue that petition signatures against the transfer compelled the district to honor it, trustees didn't budge and argued that the school site didn't fit the opposing parents' description.

Lopez reaffirmed her support of the district's decision. All would work out well, she assured them. Some parents already knew that to be true. A man told the board that his two daughters started at Magnolia No. 2 earlier that day and appreciated they'd be able to remain in full-day sessions.

Superintendent Kenneth Nielsen, who had taught sixth grade at the Mexican school, implored parents to go along with the only viable solution. By the end of the meeting, Ralston's rebellion fizzled out, with the remaining parents backing the district's plan by a majority show of hands. The next morning, all but 15 students were kept home from class. But tempers cooled, and most were back in school by the week's end.

After the board meeting, Lopez went home and broke down in tears as she recounted the harsh words people had for La Colonia. She found a sense of conviction, one that transformed her into an activist who helped bring integrated schools, neighborhood improvements, a new church and a community center to La Colonia residents.

"Never again will people say that we don't care about our community," Lopez told her husband, Juan. "When they talk about us, it will be with respect."

Leadership coursed through Lopez's veins by way of her immediate bloodline. Her father, Miguel Valdez, fought in the Mexican Revolution of 1910 as a captain in Pancho Villa's army; he lost an arm in battle. Miguel and his wife, Valentina, later started a family. Gloria was born on May 3, 1928, in El Paso, Texas. The couple split after their fourth child, Lila, was born. Shortly after Lila died of dysentery in 1931, Valentina and Gloria moved to East Los Angeles. (Gloria's brothers stayed with their father in Ciudad Juarez, Mexico.)

COURTESY OF ALICE LOPEZ-PEREZ

La Colonia Independencia had become an established Mexican-American community after the first plots of land next to a dense orange grove were sold in 1923. As with other *colonias* in OC at that time, it was home to the Mexican orange pickers and agricultural workers. The unincorporated island of county land—all three-and-a-half streets wide—lived up to its name with a sturdy, do-for-self attitude. By 1926, residents established the Colonia Mutual Water Co. After neighbors gathered enough signatures, a Catholic priest from St. Boniface in Anaheim built the Mision del Sagrado Corazón (Sacred Heart Mission) church for them.

Rosa Guerrero, an early resident, advocated for La Colonia to have gas and electricity services—as well as a new school. In May 1928, voters approved a $14,000 bond to build Magnolia No. 2 on Garza Avenue. It opened for classes in 1929, a year after the city of Anaheim built its de jure La Palma Mexican school. Before La Colonia got its own schoolhouse, 50 children from the neighborhood traveled 2 miles to attend Magnolia No. 1; others stayed home because of the distance.

Lopez ended her formal education in the eighth grade so she could work to help her family; she lived part-time with her aunt and uncle in La Colonia. The neighborhood sent many of its sons, including Lopez's future husband, into combat during WWII. They met and fell in love after Juan returned home. The two married in 1946 and bought a two-bedroom home in Long Beach that they moved over to La Colonia. Juan worked as a pipefitter for the city of Anaheim as the young couple added six children to the family.

Lopez followed in Guerrero's footsteps after that fateful February 1955 school-board meeting. "It showed her that she did have a voice," says Lopez-Perez. "That was just the beginning."

The following school year, students and teachers from Magnolia No. 2's integrated classrooms walked to the 20 acres of orange groves that would become the site of Dr. Jonas Salk Elementary, named for the famed scientist who developed the polio vaccine. "When we marched up from [Magnolia] No. 2 school with all the students, [we] picked oranges, had a groundbreaking ceremony, and then went back," said Melvin Miller, the last principal of Magnolia No. 2, in a 2010 interview with the district. "That was the beginning of Salk school."

In January 1957, the district transferred students to a completed Salk Elementary, regarded by the *Times* as the largest primary school in Southern California, if not the state. To mark the occasion, Boy and Girl Scouts brought the flags from the pole at Magnolia No. 2. Even though on opposing sides of the contentious school-board meeting, Ralston and Lopez walked arm-in-arm as they led a procession of students from La Colonia to the new school.

Miller, who became Salk's first principal, captured the historic moments on film. Decades later, the district recovered the reel and asked Miller to narrate it. The footage shows Mexican and white students playing during recess on Salk's first day of classes. "That was an exciting day," said Miller in 2010. "The kids loved to play four square."

Lopez continued her advocacy in education, becoming the first Mexican PTA president at Salk and later at Esther L. Walter Elementary, a school she helped to name for a former Magnolia No. 2 teacher.

In fighting for school integration, Lopez was reminded of an epiphany she experienced as a young girl in Los Angeles. Passing by a church one day, Lopez heard the melodies of "Profeta," which drew her inside. "That's when she felt God became part of her," says Lopez-Perez. "She knew God wanted her for something."

With that devotion in her heart, Lopez founded and chaired the Sacred Heart Women's Guild in 1959. The group became part of an overall community effort to build a bigger church. Lopez helped to organize fundraisers in La Colonia in the form of dinners, dances, raffles and *jamaicas*, for which the inexpensive hibiscus-flower drink served as the center of the community's biggest social gatherings. Residents played bingo, bought pottery from Tijuana, and danced to *corridos* and polkas.

"My mom was always the life of the party," says Lopez-Perez. "She could throw a *grito* better than any man."

But all of Lopez's causes competed with working part-time at Knott's Berry Farm, raising her family, completing her high-school education and keeping her marriage—a traditional Mexican one—intact. Juan felt his wife was never home and always wanted to dance on weekends, even in the name of a new church. Together, the couple addressed the dispute before their priest. "He came and told my dad, 'You have to take Gloria dancing every weekend,'" says Lopez-Perez. "'This is the woman that you married, and you knew that she liked to dance!'"

Juan followed the priest's advice; any future grievances would give way to prideful boasts of "*mi* Gloria," as he talked of his wife's accomplishments.

It took a lot of dancing at many *jamaicas* over the years for La Colonia's working-class residents to collect enough donations for church authorities to take the next step. By 1966, the Sacred Heart Building Fund totaled $14,000, a sum that fell short of Father Hugh O'Connor's challenge but proved sufficient to gain approval from Archbishop Timothy Manning in Los Angeles. La Colonia said goodbye to its old chapel and opened the doors for Mass on July 1, 1968, at the new Sacred Heart Mission church.

After that feat, Lopez met a woman destined to become a lifelong friend. Cynthia Coad, who'd be elected to the Orange County Board of Supervisors in 1999, taught first-communion classes at La Colonia's new church, where her youngest daughter completed the sacrament.

"That, believe it or not, was the only Spanish-language Mass site in Orange County," says Coad. "The people who came to Sacred Heart Mission were recent arrivals. There was friction with ones who'd been in La Colonia since before the Second World War, some of whom didn't know Spanish."

Coad remembers Lopez as being friendly and efficient, a woman ahead of

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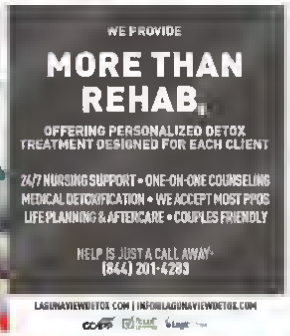
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GLORIA'S GRITO

» FROM PAGE 9

ROSA GUERRERO, GLORIA LOPEZ AND FATHER HUGH O'CONNOR

COURTESY OF ALICE LOPEZ-PEREZ

her time. While raising funds for a new church, the community activist had built relationships with the OC supervisors. Paved streets, sewers, sidewalks and street lights came to La Colonia in due time, washing away the bitter words spewed about her community at the school board meeting years before.

"When I first started volunteering with first-communion classes, the streets were dirt and chickens ran all over," says Coad. "Gloria was so active in her community way before it became popular."

Though the new Sacred Heart Mission had opened, the 40-year-old wooden chapel remained intact. Ray Villa, president of the Orange County Community Action Council, approached Lopez with the idea of opening a community center in La Colonia. Perhaps weary from years of organizing to open the new church, she hesitated at first. But Villa and residents finally convinced her.

"Without a [dedicated] space, the center started in our garage," says Lopez-Perez. "My mother set up a desk outside and started calling. People would come. It didn't last long, but it was the beginning."

The garage hosted more meetings than social services or activities. Lopez looked for a vacant home in the barrio, but then asked a priest about converting the old mission church into a community center. He obliged, and the chapel reopened as the Anaheim Independencia Community Center on Aug. 1, 1967. Lopez served as its first executive director.

An extension of President Lyndon B. Johnson's War on Poverty, OC Community Action Council helped to establish nine centers throughout the county by 1969. Even though some infrastructure improvements had been introduced to La Colonia, it still had many social needs, which the new center sought to address. It offered a preschool, tutoring and an adult English class and served as La Colonia's liaison between the Magnolia School District and the Orange County Sheriff's Department.

Lopez held an expansive vision, as inclusive as her education activism. "It shouldn't be just a community center for Mexican Americans," she said in a 1971 interview for Cal State Fullerton's Mexican American Oral History Project. "It should be a community center where everybody comes and learns to get along with each other. It shouldn't be a segregated thing. This is one of the things that we're trying to do at Independencia is open it to all."

Fluent in Spanish, Coad volunteered at the center's *preescuela*. Lopez-Perez grew up at the center. "My mother wanted to have a lot of involvement for us kids," she says. "We just had a lot of fun. Young romances were made there, and some couples are still married. It was a time to grow, have fun and be free."

But the center itself soon bulged beyond its humble confines. The old church building had no plumbing, no playground equipment for preschool kids and cramped quarters for its employees. "The center is an active center in an area with a definite need," wrote Coad in a 1978 assessment. "However, the setting does not stimulate growth. Indeed, the setting carries a symbolic message of being overwhelmed with negatives while striving to achieve positives."

Lopez left her role as executive director in 1971 to become a community organizer with Community Action Council. But she stayed involved with the board of directors and tried to find a new building for a larger community center. An empty, grassy plot where Magnolia No. 2 used to be seemed the perfect fit. After persuading the county, a new center was built in 1980 with federal Community Development Block Grant funds. The Lopez family says they recruited Chicano artist Emigdio Vasquez to paint doves around the arch of its entrance.

Anaheim Independencia Community

Center's new digs represented the last of Lopez's big community accomplishments in La Colonia. For a number of years, it operated on its own as a nonprofit. Lopez returned as executive director in 1982 at the behest of the board of directors to save the center from shuttering. Coad later retired from the North Orange County Community College District and started a scholarship at the center with her pension money. "It was for people from La Colonia who helped other people, not for grades," she says. "That was one of the last things I did."

In 1999, the Community Action Partnership of Orange County took control of the center. By then, Lopez was already in her 70s, yet she shepherded it the best she could through its ups and downs, never allowing it to go under.

"It was we," Lopez always selflessly said. "It was never me."

The unofficial Chicano national anthem, "Suavecito" by Malo, blares from a DJ's speakers as a summertime reunion of La Colonia residents is in full swing on the grounds next to Anaheim Independencia Community Center. Elderly men who once attended Magnolia No. 2 eat tacos while sitting on benches that've long since replaced the school site. Displayed by the basketball court are historic pictures of La Colonia, including black-and-white class photos from the Mexican school's days in the 1930s right up until integration.

It's been 15 years since Lopez's persistent, painful cough became lung cancer, a disease that claimed her life in 2004. But the community activist's legacy remains firm in La Colonia through its pillars, including the center.

"This was her seventh child," says Lopez-Perez, "the spoiled one."

The center stays active with a robust senior program, La Colonia Market providing food and a *baile folklórico* group that uses the space for practice. Just weeks into her new job, center manager Maribel Sarabia shares her vision to bring after-school programs back with tutoring and mentoring, among other things. Sarabia also has a delicate balance to keep between La Colonia's historical relationship to the center and the broader community it serves.

"Being so new, I need to go out and see what type of services are needed, along with what services the rest of the community asks for," says Sarabia. "There are people that are from the community that do utilize this building. They want to have services of interest to the community."

The residents she has met continue to revere Lopez. "She created that foundation to be here and empower others," Sarabia says. "Hearing all the work she did, it's amazing."

Magnolia No. 2's kindergarten building still stands, structurally integrated into Mattie Lou Maxwell Elementary, formerly Magnolia No. 1. Lopez's early activism also laid the groundwork for the Magnolia School District, which is now 72 percent Latino, to continue flourishing. In a recent Learning Policy Institute study, the district's Latino students were regarded as "high-achieving." In fact, the district placed eighth in the state as a "positive outlier" for Latino student achievement.

Despite being a woman at the forefront of a small barrio with a big history, Lopez is often relegated to a passing mention or a mere footnote of even progressive treatments of Anaheim's Mexican past. But she definitely left an impression during her time. "My mom was very well-known throughout Orange County," says Lopez-Perez, who still lives in La Colonia. "Prior to her passing, she received numerous awards, [though] she wasn't able to attend [the ceremonies] because her cancer had gotten so bad."

Coad nominated her longtime friend for many awards, including the honor of being one of Orange County United Way's Hispanic Influentials, the achievement was recognized just before Lopez's death. Coad believes Lopez doesn't get the credit she deserves, especially for the role she played in integrating Anaheim schools. "She was courageous and someone to look up to, a leader and a saint," Coad says. "You don't have to be canonized to be a saint."

Ten years ago, Coad and Lopez-Perez assembled *La Colonia Independencia*, a bound collection of history and memories from the barrio with a big emphasis on Lopez. She's the woman, after all, whose *gritos* at *jamaicas* also served as a political cry as liberating to La Colonia as Father Miguel Hidalgo's was to a newly emerging Mexican nation two centuries ago.

"It was a *grito* for our neighborhood, for the center and for the church," says Lopez-Perez. "It was a *grito* for the Mexicanos. She fought for the Mexicans."

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Gloria Lopez and the history of Anaheim's Mexican American heroes appear as part of Canto de Anaheim *at Pearson Park Amphitheatre, 401 Lemon St., Anaheim, (714) 755-5799, pacificsymphony.org. Sat., 7 p.m. Free.*

COURTESY OF ALICE LOPEZ-PEREZ

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SHERVIN LAINEZ

fri/08/30

[CONCERT]

Here to Stay

Korn and Alice in Chains

If this summer has felt as if every popular band of a certain era has hit the road with another group from the same time period, well, you're probably right. But these two groups performing on the same night at FivePoint Amphitheatre couldn't be more different. While Alice in Chains came up during the grunge era, Korn is mostly synonymous with the much-maligned nü-metal period (see Woodstock '99). However, both bands have survived, though with somewhat different lineups than in their heydey. Fans who recall their peak days in the '90s should be thrilled to find these bands still have it.

Korn and Alice in Chains at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, (949) 988-6800, www.livenation.com. 6 p.m. $44.50-$349. —WYOMING REYNOLDS

[THEATER]

Watch Your Head

The Legend of Sleepy Hollow

For a spooky night, head over to the Maverick Theater for John Heimbuch and Jon Ferguson's adaptation of Washington Irving's classic *The Legend of Sleepy Hollow*. While it's outwardly the tale of timid schoolteacher Ichabod Crane trying to win the love of the rich Katrina Van Tassel, the play is really a comical ghost story featuring a mysterious legend about a headless horseman who stalks the town of Sleepy Hollow. And it's presented just in time for the Halloween season—at least as far as retail is concerned. Beware!

The Legend of Sleepy Hollow at the Maverick Theater, 110 E. Walnut Ave., Fullerton, (714) 526-7070, mavericktheater.com. 8 p.m. Through Sept. 28. $10-$25. —JANELLE ASH

sat/08/31

[CONVENTION]

FOR THE LOVE OF COMICS

Long Beach Comic Con

If you missed San Diego Comic-Con last month, then you should check out Long Beach Comic Con. It brings a weekend full of comics, art, limited merch, cosplay contests, panel discussions and film screenings. And because the Long Beach version is still on a relatively normal scale, this Con leans more heavily on actual comics, than, say, upcoming action movies or streaming series. Check the website for the most up-to-date schedule of guest speakers and events.

Long Beach Comic Con at Long Beach Convention Center, 300 E. Ocean Blvd., Long Beach, (562) 436-3636, longbeachcomiccon.com. 9:30 a.m., also Sun. $35-$399. —ERIN DEWITT

[CONCERT]

Hot In Here

Nelly, TLC and Flo Rida

Ready for another dose of '90s and '00s nostalgia? These three acts will be rolling back the years at FivePoint Amphitheatre. Even though Left Eye is long gone, TLC remain a force to be reckoned with, as proven with their top billing for this show. Nelly may be a star on the country circuit now, but for four years during the early 2000s, he cranked out hit after hit on the rap charts. And Flo Rida seemingly picked up where Nelly left off in the mid-2000s. Despite the divergent paths they've taken, expect a packed amphitheater.

Nelly, TLC and Flo Rida at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, (949) 988-6800, www.livenation.com. 7 p.m. $35-$264. —WYOMING REYNOLDS

sun/09/01

[THEATER]

Works in Progress

Page to Stage Playwrights Festival

Join the Curtis Theatre and Project La Femme for this inaugural festival that aims to introduce new female-centered plays and nurture their women playwrights. Seeing new work allows audiences to become a part of the writer's process, especially when you participate in the artist's talkback after each staged reading. So, come on down to this three-play showcase, where you'll be not only entertained, but also allowed to offer your support via constructive criticism (which does *not* entail telling the writer how YOU would have written the story, FYI).

Page to Stage Playwrights Festival at the Curtis Theatre, 1 Civic Center Dr., Brea, (714) 990-7727, www.cityofbrea.net. 3 p.m. $7–$20. —SR DAVIES

[FILM]

Occupy the Library!

The Public

It's cold in Cincinnati—*really cold*. As the library nears closing time, a homeless man (Michael Kenneth Williams) refuses to leave. Soon, an Occupy-style sit-in of homeless people forms around him, leaving the librarians (Emilio Estevez and Jena Malone) with a real quandary: Do they push the people into the snow and hope they survive the arctic storm, or do they . . . Wait, there's no dilemma here. The patrons should stay because otherwise they'd die. Of course, the DA (Christian Slater) and police negotiator (Alec Baldwin) don't really see it that way. And what better place is there to watch this 2018 drama unfold than a public library in a county in the midst of a homeless crisis?

The Public at the Laguna Niguel Public Library, 30341 Crown Valley Pkwy., Laguna Niguel, (949) 249-5252, ocpl.org. 2 p.m. Free. —ANTHONY PIGNATARO

mon/09/02

[DANCE CLUB]

Work Hard, Dance Hard

No Parking On the Dance Floor

The No Parking On the Dance Floor party appropriately takes place on a parking lot. Native Sol clears an adjacent lot for this free, family-friendly event. Instead of going to the beach or barbecuing, why not commemorate America's social achievements by showing off your moves? Labor on the dance floor to music from Georgia Anne Muldrow, Cypress Junkies, Bootleg Orchestra, Glenn Red and more.

No Parking On the Dance Floor at the parking lot next to Native Sol, Fourth Street and Cherry, Long Beach, www.facebook.com/nativesoltribe. Noon. Free. —JOSEPH BAROUD

tue/09/03

[ART]

History Without Color

'Lords and Ladies in Black and White'

Take a quick trip to the medieval period! Visitors can view and examine books, sketches, brass and copper rubbings and etchings dating back to the Dark Ages in Europe. Experts and professionals have explained that the various etchings were once a popular hobby for middle- and lower-class individuals and were used to decorate and detail tombstones, monuments, books and other societal artifacts.

"Lords and Ladies in Black and White" at Pollak Library, Cal State Fullerton, 800 N. State College Blvd., Fullerton, (657) 278-2633, library.fullerton.edu. 7 a.m. Through Sept. 15. Free. —HALEY CHI-SING

wed/09/04

[FOOD & DRINK]

GOOD EATS
Brewer's Supper

Local beer-lovers can rejoice as Golden Road Brewing Co. brings back its Brewer's Supper. Brewmaker Victor Novak and chef Henry Tran collaborate on a savory, four-course prix fixe meal that's paired with such Golden Road specialty beers as the Get Up Offa That Brown and Mango Cart. Expect to be filled up in the best way possible.

Brewer's Supper at Golden Road Brewing Co., 2210 E. Orangewood Ave., Anaheim, (714) 912-4015, goldenroad.la. 7 p.m. $75. —NIKKI NELSEN

COURTESY OF MUZEO MUSEUM

[EXHIBIT]

Condemned to Repeat?
'I Am an American: Japanese Incarceration in a Time of Fear'

This excellent civic remembrance of the wartime roundup and detention of U.S. citizens of Japanese heritage couldn't arrive at a more painfully instructive moment. Working with the National Park Service and Anaheim Public Library, Muzeo Museum and Cultural Center presents a sweeping exhibit featuring personal testimonials, artifacts and memorabilia with a focus on the Poston, Arizona, incarceration camp, where many Orange County residents were sent from 1942 to 1945. "I Am an American: Japanese Incarceration in a Time of Fear" offers not only examples of endurance and resistance, but also an opportunity to perhaps redirect the current perversion of history.

"I Am an American: Japanese Incarceration in a Time of Fear" at Muzeo Museum and Cultural Center, 241 S. Anaheim Blvd., Anaheim, (714) 765-6450, muzeo.org. 10 a.m. Through Nov. 3. $7-$10. —ANDREW TONKOVICH

thu/09/05

COURTESY OF LCAD GALLERY

[ART]

Magical Realms
'Transformations: The Art of Donato Giancola'

If you're a fan of fantasy genres or science-fiction, chances are you've seen some of Donato Giancola's elaborate art pieces spread throughout some of your favorite series. His 26 years of artistic experience and ability to convey detailed stories through single art pieces have led him to collaborate with big names such as Lucas-Film, DC Comics, Microsoft and more. And now you can take a closer look at what happens when a *Dungeons & Dragons*-loving child grows into a *Magic: The Gathering* and *Game of Thrones* contributing artist as nearly 40 of Giancola's art pieces from throughout his career are on display at the Laguna College of Art + Design.

"Transformations: The Art of Donato Giancola" at the Laguna College of Art + Design Gallery, 2222 Laguna Canyon Rd., Laguna Beach, (949) 376-6000, lcad.edu. 6 p.m. Through Sept. 27. Free. —JOSEPH BEAIRD

[CONCERT]

CAN YOU HEAR HER NOW?
Upsahl

Phoenix, Arizona, art-school student Upsahl is a performer on the rise. She quickly absorbed the indie-pop buzz of her environment and began crafting her own material, much of which has garnered viral attention from the online and alternative-radio communities. Already having earned the praise of hype blogs across the internet, Upsahl—who is actually classically trained in piano, guitar and choir, thank you very much—has the honed sensibilities of pop stars twice her age and experience. Hear for yourself when she performs tonight at the Constellation Room. We anticipate big things from her in the future.

Upsahl with Tessa Violet at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com. 8 p.m. $16. —AIMEE MURILLO

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PHOTOS BY EDWIN GOEI

Alta Inca

Costa brings upscale Peruvian to Costa Mesa's high-rent Theater and Arts District

BY EDWIN GOEI

I was 20 when I first discovered Peruvian cuisine. It was at a restaurant called El Pollo Inka in Lawndale, and a friend who'd snagged a job at Northrop Grumman in nearby El Segundo had told me about it. Everyone in her office ate there, she said. When I finally tried it myself, I was blown away. How is it possible that Chinese-style stir-fries and fried rice existed on the same menu as ceviche and arroz con pollo? And then there was this thing called aji verde, a habit-forming green hot sauce in squirt bottles that I used to drown the free bread.

After that seminal experience, I would go on to seek out every Peruvian restaurant in my immediate vicinity. Among the constants I noticed at these casual, family-owned establishments were pan-flute music, murals of Macchu Picchu and, most of all, affordable prices for generous portions. I could always count on a Peruvian restaurant if I wanted to eat well for not much money.

It's for this reason that I'm averse to paying over a certain dollar amount for saltado. So if I was initially skeptical when I heard that a new upscale Peruvian restaurant opened in Costa Mesa's Theater and Arts District, it's because the first thing I noticed was that the saltado went for nearly twice the going rate at El Pollo Inka. I wasn't surprised, really, as Costa is located in a high-rent area. It sits behind glass in a building directly across from Mastro's Steakhouse and around the corner from Water Grill. As such, the tables are arranged immaculately, complete with wine glasses. Twenty-year-old me could never afford to eat here.

It was only after I learned that the people behind the venture were Kay Ayazi, Jose Gutierrez and Renzo Macchiavello that my skepticism began to melt away. Ayazi and Gutierrez previously owned Eqeko in Santa Ana, which I liked and reviewed. Macchiavello was responsible for Renzo's Taste of Peru, which I miss every time I set foot in Trade in Irvine. So if I was going to pay $20 for lomo saltado, I trusted these three were at least going to do it well.

As it turns out, $20 is a commensurate price for Costa's lomo saltado. The beef is a bona-fide filet mignon. Cut into stubby morsels, each tender piece is wok-seared just enough to brown. And the first-class treatment of the dish didn't stop there. The French fries are made from scratch—formed into spears as thick as my thumb and stacked as a base to the stir-fry as well as on top, as though they were Jenga blocks.

And unlike other saltados, this one sat in a brothy sauce in which the flavors of soy, cumin, vinegar and garlic were concentrated. I liked it, especially when I dribbled the run-off onto rice, which Costa's chef serves in a separate bowl.

The rest of the menu is familiar. There's the chifa staple of arroz chaufa de pollo for $14, but also a traditional aji de gallina featuring ropy shreds of chicken breast mired in a thick, yellow-tinted gravy made of cheese, walnuts and aji amarillo. There's also the pescado a lo macho, a seafood stew with mussels, calamari rings, shrimp and an entire branzino fillet. If I saw it at Marche Moderne, I'd mistake it for bouillabaisse and not realize the difference until the spiciness hit.

As at Eqeko and Taste of Peru, there are plenty of ceviches and tiraditos to consider. The ceviche de tuna is breathtaking, with slices of yellowtail slowly cooked in an acidic leche de tigre, it's served in the same way I remembered it at the old restaurants. The dish comes with a chunk of sweet potato, cancha (the Peruvian version of CornNuts) and choclo (gigantic kernels of Peruvian corn).

It was midmeal, however, when I began to notice that despite the location and higher prices, Costa still had the earmarks and tendencies of a more casual place. The table settings might be fancy, but the napkins are paper. And while one server was cordial and chummy, another was aloof and slightly patronizing when I asked if they had any aji verde I could use as a condiment. She corrected me on what it's really called before she came out with a tiny saucer of it.

Because the food was great, I was prepared to write all this off and declare Costa as proof that high-end Peruvian restaurants can work. But then I saw the eatery had tacked on an additional 3 percent surcharge for using a credit card. Apparently, I completely missed the fine print on the menu that warned it would—something my 40-year-old eyes had to squint really hard to reread.

COSTA

650 Anton Blvd., Costa Mesa, (714) 852 3299. Open Mon.-Thurs., 11:30 a.m.-2:30 p.m. & 5-9 p.m., Fri., 11:30 a.m.-2:30 p.m. & 5-10 p.m.; Sat., 5-10 p.m. Appetizers, $11-$19; entrees, $14-$20. Beer and wine.

WHAT THE ALE

» GREG NAGEL

Ready for Lift-Off

Three years in the making, Brewery X is finally open. Well, it's technically a soft open until Labor Day, but the beers that are flowing aren't your typical first time brews. Rather, they seem as if they were made by a well-established brewer out of a system that's dialed into its 1,000th batch.

That may be because the brewer is Trevor Walls, who has spent time at the Bruery and Pizza Port San Clemente, as well as earned a master brewer degree through the Siebel Institute in Chicago and the Doemens Academy in Munich. His team—composed of Steven Hicks (from Karl Strauss), Jon "Jon" Siemens (Noble Monkish and Le Cordon Bleu) and Kyle Grannuzzi (head cellarman at the Bruery)—are like the *Apollo 11* crew, ready for lift off.

"The team we put together here is pretty special," notes Walls as he pulls a Kolsch style ale made with American hops for evaluation. "These guys don't need to be asked to do anything; they pretty much show up with great ideas and run the brewhouse how I would."

The tasting room is currently in phase one. The back right side of the building leads into a smaller taproom, and the outdoor seating area overlooks a man-made waterway. Phase two, planned for next year, includes a full restaurant and a complete overhaul of the building's exterior.

The beers on tap include a nicely balanced West Coast IPA, a solid crispy boi pilsner, an even-keeled red, with a handful coming online every week. The group is even putting together hard seltzers with mango, huckleberry and more for the gluten-free fam.

BREWERY X

3191 E. La Palma Ave., Anaheim, (657) 999-1500; brewery-x.com.

GREG NAGEL

FRIDAY, AUG. 30, 4:30-8PM • WHITE BURGUNDY
On our list of favorite white wines to enjoy when the Mercury climbs, White Burgs will always be near the top. These wines are made for summer sun and sea food, picnics, poolside soirées, patios and ocean breezes. Chardonnay all the way! $30

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(behind Staples on 17th St.)
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ERIN DEWITT

Come for the Sushi

New Asian-fusion eatery Jade offers excellent-quality seafood

LONG BEACH LUNCH
» ERIN DEWITT

When Marina Pacifica's Forbidden City abruptly closed last winter, it left behind a beautiful, painstakingly designed shell in a beyond-prime location. For eight years, the Asian restaurant had maintained a top spot as one of Long Beach's chicest eateries. But the space didn't sit empty for long. Rod Frontino—owner of the recently reopened Dogz Bar and Grill, Panxa Cocina and Roe—swooped in and introduced the city to Jade a few weeks ago.

With its thoughtfully composed menus and keeping in mind the consistent dish executions of Frontino's previously mentioned restaurants, expectations for Jade were, well, high.

The restaurant didn't need any remodeling and remains nearly identical to its ornately decorated predecessor. There's the massive, carved-jade fountain, as well as the interior Asian statues and lotus pendant lights. The shades are still drawn throughout the afternoon to block the glare of the sun off the water, casting a moody nightclub vibe. The focal point of the eatery—the large, square bar—continues to be crowded, no matter the day or hour.

At Jade, you'll find a three-hour-long happy hour on weekdays that includes a multi-component bento box, as well as an all-you-can-eat-sushi deal available most weekdays.

The meal the day I visited started off well with one of Jade's specialty concoctions, the Rasta Roll, which features asparagus, avocado and cucumber wrapped in seaweed, albacore and a lemon-mustard aioli. The sushi roll was cut into perfect one-bite rounds, the albacore was fresh and floral, and the asparagus had a perfect snap.

Jade offers a sweeping selection of sushi and rolls, including such intriguing house specialties as the Ex-Wife (spicy tuna, yellowtail, ponzu, cilantro and soy paper) and the Krazy Kraw (a California roll topped with baked crawfish and a duo of sauces). And the sushi here is without fault: excellent-quality seafood and well-balanced flavors.

The rest of the menu, however, had some hiccups.

Entree selections are categorized as Birds, From the Sea, Beef and Pork, and From the Land of the USA (i.e., burgers and dogs).

The Land of the USA section offers Asian-fusion nods to Frontino's successful Dogz (I highly recommend pairing a Chicago dog there with an ice-cold beer). I ordered the Kobe Hot Dog, a plump frank nestled in a grilled, split-top, sweet bun, then drizzled with a soy-ginger glaze, gochujang aioli, crispy garlic bits and heaps of green onions—the only bright note to an enjoyable, though heavy, plate. Each dog or burger comes with a mound of French fries, which the menu states are available in either truffle-garlic-parmesan or Szechuan pepper-and-salt varieties. I asked for one, but got neither. At this point, having flagged down my server once already just to order and determined not to be *that* customer, I shrugged it off. Plain fries are still fries and therefore perfect on their own.

Our table's pick of the From the Sea offerings, the miso cod filet, was a substantial portion of soft, moist, white cod chunks topped with a thickened-miso puree. The fish was served over a bed of near-wilted baby corn, mushrooms and carrots in a salty, brown broth. White rice would've added some much-needed texture, but that accompaniment never made it to us.

Do come for happy hour or sushi, but maybe wait for Jade to sort itself out with the rest. And be sure to double-check your bill. I was mistakenly charged for an Asian Kobe Street Dog, and thus hit with its $18 price tag, a detail I unfortunately didn't notice until it was too late. *Ouch.*

JADE
6380 Pacific Coast Hwy., Long Beach, (562) 430-1111, www.jade-restaurant.com

PHOTOS BY GREG NAGEL

Soaking Up Summer

Benchmark offers an intriguing-yet-familiar experience

It's easy to feel one with nature while dining at Benchmark. As the last tajín-and-lime-soaked chicharrón gets chomped, a hummingbird zips down to eyeball my freshly poured Beachwood Citraholic IPA, squeaks to his woodland friends nearby that it is indeed NOT hummingbird food, then makes a beeline back to a nearby branch. "I bet hummingbirds would totally get down on a Pizza Port Honey Blonde," I mention to our server while one of those wacky Japanese beetles bumps into a wall repeatedly. Nature, am I right?

Seating is somewhat intimate for being outdoors, meaning side conversations with other tables are frequent. "Have you guys been to Blinking Owl Distillery?" asks a woman next to us, which sparks a half-hour-long conversation about the best cocktails in Santa Ana.

For just opening, the al fresco-only eatery seems incredibly well-put-together, with a menu that reads as if the place had been open for ages. There are bar snacks, shareables, mains, salads and desserts, each topped with a tiny bit of intrigue that's balanced with familiarity.

Take, for instance, the artichoke fondue, which comes with a hot, Bavarian-style pretzel made for dipping. It's oozing with fresh summer character, yet it made me want to reach for a liter of Oktoberfest lager to balance out the flavors. The light, creamy fondue also makes for a good dipping sauce for other things you may be eating, such as the incredibly crisp parmesan-herb fries.

The street corn is a nod to the vendors right around the corner (minus the price), while the $6 roasted-corn esquites is coated in sharp red guajillo, flecked with aged cotija and finished with crema. And the burrata is ultra-gooey and served with ripe heirloom tomatoes.

The cocktails are soju-based, but the beer and wine list features many local, independent breweries. The wines offered the night I visited were on the lighter, brighter, generally summer-forward side of things.

My daughter, bored of mac and cheese, decided to skip the kids' menu and instead went bonkers over the gochujang fried chicken, which comes almost candy-coated in the sweet-and-spicy Korean sauce. On the side is a refreshing shaved Napa cabbage salad with cilantro and onion that's cut with aioli. "Do kids eat this stuff outdoors in Korea?" she asks. Why, yes, dear, I think they do.

If it's your first time there, then the Benchmark burger should definitely be sitting in front of you, alongside those aforementioned crispy parm fries and a hippy-dippy sauce. The meat mound is layered on a toasted brioche bun that is as poofy as a chef's hat, and the well-thought-out peppery arrugula on the bottom provides an ample ramp for juice runoff so as to not cause a swampy-soggy bottom bun. The oozy Cheddar and bacon jam offer just enough glue to keep the top from flying off if there's a sudden gust of wind.

My favorite burger in 2019? Absolutely

BENCHMARK
601 E. Santa Ana Blvd., Santa Ana, (714) 480-0225, benchmarkoc.com

Eat & Drink This Now

» GREG NAGEL

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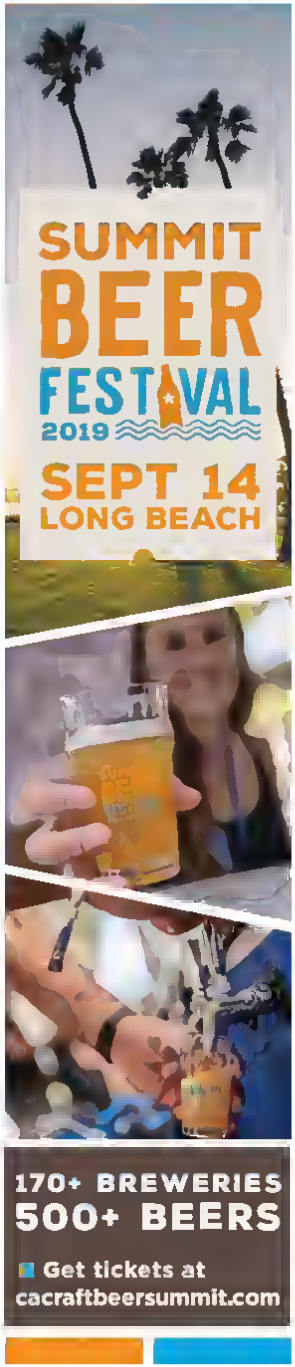

FROM LEFT: COURTESY OF HANA FILMS, VALPARAISO PICTURES, MAKE TROUBLE FILMS AND SOVCHROME CO.

The Dark Congregation

Horrible Imaginings Film Festival returns to the Frida for its 10th anniver-scary

BY SCOTT FEINBLATT

There's nothing like morbid, grotesque and disturbing stories to alleviate the pain of real life and invigorate one's soul. Thus, horror fans will flock to the Frida Cinema this weekend, so they can join their brethren in a celebration of all things frightful. Yea, it is in this darkened cathedral that these good people will both get their jollies and transcend the sins of humanity by attending the Horrible Imaginings Film Festival. Naturally, non-horror fans will view this description as hyperbole, chortling or scoffing, but there's actually something to it.

In this age of animosity, division and chaos, all one has to do to experience nightmarish realities is to read a newspaper or watch the news. It's easy to see that government and religious institutions contribute to the atrocities inherent in the human race now as much as ever, and while horror films, comic books and video games remain scapegoats for the world's dysfunction and violence, the Horrible Imaginings mission statement demonstrates festival founder/executive director Miguel Rodriguez's noble goals. It reads, in part, "We sincerely believe in the sharing and exploring of our deepest fears, desires and anxieties in a community setting — to not only explore these complex emotions, but also exorcise them."

"In a way, it's a very primal genre, and it's built on emotion, the emotion of fear," Rodriguez says. "[And since the genre is] stigmatized, people tend to dismiss it. And a nice side effect of that dismissal is that artists and creators can kind of drop their pretension and do something a little more real, a little more sincere, because if we're not gonna be taken seriously anyway, we might as well."

Rodriguez, who holds a degree in classical literature and has taught classes on the subject, has traced the history of storytelling—all the while fostering a fascination with frightful things. And his discovery of the genre's social potential began when he was a child and would watch horror films with his mother or aunt. "They liked these movies, and [afterward], we would talk about — what we thought was scary, why we thought that was scary — how it wasn't real and that there were special effects and makeup and acting and all that kind of stuff," he says. "And it got me thinking at that impressionable age that these types of movies are made specifically to stir up an emotion."

The 10-year-old Horrible Imaginings is the extension of that experience. One of the effects of exploring various anxieties and fears, Rodriguez finds, is a realization that all people have them, and there's a catharsis from that shared experience. "That's why I like running the film festival," he says. "We have these conversations in a large group after watching something in a darkened theater—often with a bunch of strangers whom we hadn't met before."

The festival's programming showcases serious conversation starters as well as light-hearted material. "I view it a lot like making a mixtape," Rodriguez says. "We have things that are animated. We have funny movies. We have things that are genuinely scary."

Blocks of short films follow distinct themes. The "Shock to the System" program is "very much socio-political," according to Rodriguez, while "This Mortal Coil" demonstrates the progression of life. "The first few are about birth, the next few are about childhood, the next few are about adolescence, and so forth."

There's also a panel discussion titled "Horror for Humanity: Real-Life Anxieties Through a Genre Lens," which accompanies two relevant short films. "One talks a lot about human trafficking," Rodriguez says of the movies, "and the other one is called *Conversion Therapist*. That title kind of speaks for itself."

In the spirit of fun—and to honor its 60th anniversary—Rodriguez will screen William Castle's *The Tingler*. Horror buffs frequently associate this film with Castle's accompanying theater gimmick called Percepto, which involved rigging seats with devices that enabled viewers to experience "tingling" during certain moments. For the occasion, the Frida's seats will be equipped with the buzzers.

Also in this spirit, Rodriguez mentioned the prospect of having attendees fill out fake life insurance policies prior to screening the feature film *Antrum: The Deadliest Film Ever Made*.

For opening night, a live performance of Leigh Purtill Ballet Co's *Sweet Sorrow: A Zombie Ballet* accompanies a block of films that includes the satirical *Satanic Panic*, which depicts a socially elite group whose love for the unholy dark lord goes hand in hand with an affection for casseroles and country clubs. The opening-night party follows.

Though Horrible Imaginings Film Festival got its start in San Diego, this is the second year it has taken place in Orange County. "We've found the community around the Frida Cinema to be extraordinary," Rodriguez says. "It's so welcoming and so enthusiastic. We end up having these packed theaters with engaged audiences, who like to stick around for the Q&A and talk to the filmmakers. When we moved here, it was like starting over in a way, but I've loved it."

HORRIBLE IMAGININGS FILM FESTIVAL
at the Frida Cinema, 305 E. Fourth St., Santa Ana, hifilmfest.com. Fri.-Sun. Visit the website for show times and ticket prices.

COURTESY OF METROGRAPH PICTURES

Need a Light?

BY MATT COKER

Ne Zha. Born with powers and destined by prophecy to bring destruction to the world, young boy/social outcast Ne Zha must choose between good and evil. *AMC Tustin Legacy at the District, (714) 258-7036. Thurs., Aug. 29. Call theater for show times and ticket prices.*

Overcomer. Minister Alex Kendricks new faith-filled dramedy has him playing a disillusioned high-school coach to an unlikely athlete (Aryn Wright-Thompson) facing the biggest race of her life. *Various theaters, www.fandango.com. Thurs., Aug. 29. Visit website for locations, show times and ticket prices.*

Kerry Tribe: Double. The artist's single-channel video work has five women who nominally resemble one another reflecting on subjects ranging from their impressions of Los Angeles to their participation in this project. *Grand Central Art Center; www.grandcentralartcenter.com. Open Tues.-Thurs., 11 a.m.-4 p.m., Fri.-Sat., 11 a.m. 5 p.m., Sun., 11 a.m. 3 p.m. Through Sept. 22. Free.*

Fiddler: A Miracle of Miracles. Max Lewkowicz's new documentary explains the origin story behind the Broadway musical *Fiddler On the Roof*. *Edwards Westpark 8, (844) 462-7342. Thurs., Aug. 29, 12:45, 4:45 & 7:35 p.m. $10.20-$13.20.*

The Godfather Part II. Francis Ford Coppola brilliantly crafts two stories that show young Vito Corleone (Robert De Niro) growing up in Sicily and 1910s New York and Michael Corleone (Al Pacino) growing into his role as the family crime boss in the 1950s. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 29, 2:30 & 7:30 p.m. $7-$10.50.*

Paris, Texas. An aimless drifter (Harry Dean Stanton) emerges from the desert after being missing for four years, then tries to reconnect with his family, society and himself. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 29, 2:30, 5:30 & 8:30 p.m. $7-$10.50.*

Best of Summer 4DX Flicks. Special effects come to your theater seat as you experience wind, fog, rain, lightning, vibrations, snow and scents that match what is onscreen. *Edwards Irvine Spectrum, (844) 462-7342. Fri.-Thurs., Sept. 5. Call theater for film schedule, show times and ticket prices.*

Horrible Imaginings Film Festival. See Scott Feinblatt's "The Dark Congregation," page 21. *The Frida Cinema, hifilmfest.com. Fri., 4:30-11:30 p.m. $20; Sat., 11 a.m.-11:30 p.m. $40; Sun., 11 a.m.-10 p.m. $40. Three-day pass: $80.*

Tangled. Bandit Flynn Rider (voiced by Zachary Levi) hides from the kingdom in a tower, whose longtime resident, Rapunzel (Mandy Moore), takes him captive—but because she wants the heck out, they hatch a plan. *McDowell Park, (714) 839-9611. Fri., 6 p.m. Free.*

The Princess Bride. Westley (Cary Elwes) tries to save his childhood sweetheart Buttercup (Robin Wright) from marrying a royal douchebag. *Laguna Niguel Regional Park; ocparks.com. Fri., dusk. Free.*

Toy Story. The next time you pull the cord on the back of your kid's Woody doll, know that you are hearing the voice of Tom Hanks' brother as the movie star only does vocal work for the movies, m'kay? *Newport Dunes Waterfront Resort & Marina, (949) 729-3863. Fri., dusk. Free, but there is a fee to park.*

Deconstructing the Beatles: Abbey Road Side Two. Composer music historian and Beatles enthusiast Scott Freiman breaks down the second side of the 1969 masterpiece album that began with producer George Martin instructing the Fab Four to think "symphonically." *Art Theatre, (562) 438-5435. Sat.-Mon., 11 a.m. $9-$12.*

Wild & Scenic Film Festival On Tour. Ten short films tell stories of human relationships with the environment. *Quail Hill Community Center; wsffirvine.brownpapertickets.com. Sat., 6 p.m. $15.*

Footloose. A young Chicago transplant (Kevin Bacon) stirs up the small Midwestern town he now calls home after learning dancing and rock music are illegal there. *Newport Dunes Waterfront Resort and Marina, (949) 729-3863. Sat., dusk. Free, but there is a fee to park.*

Lawrence of Arabia. The life of Englishman Thomas Edward Lawrence (Peter O'Toole) who helped the Arabs revolt against the Turks during World War I. *Various theaters; www.fathomevents.com. Sun. & Wed., 1 & 6 p.m. $12.50.*

A Bigger Splash. David Hockney was born in England but became famous for his California-based artwork. Jack Hazan's film is considered groundbreaking for its narrative-nonfiction structure and depiction of gay romance. *The Frida Cinema, thefridacinema.org. Mon., 2:30 & 8 p.m., Tues.-Wed., 2:30, 5:30 & 8 p.m.; Thurs., Sept. 5, 2:30 p.m. $7-$10.50.*

The Nightingale. A vengeful young Irish woman (Aisling Franciosi) and an Aboriginal tracker (Baykali Ganambarr) hunt her former prison master (Sam Claflin) through the Australian wilderness. *The Frida Cinema, thefridacinema.org. Mon.-Thurs., Sept. 5, 2:30, 5:30 & 8:30 p.m. $7-$10.50.*

Luz. A cab driver (Luana Velis) flees from a demonic entity that loves her—and has possessed another woman (Julia Roedler). *The Frida Cinema, thefridacinema.org. Mon.-Thurs., Sept. 5, 10:15 p.m. $7-$10.50.*

How to Train Your Dragon. Hapless young Viking Hiccup (voiced by Jay Baruchel) becomes the unlikely owner of a dragon. *Various Regal/Edwards theaters; regmovies.com. Tues., 10 a.m. $1.*

Chicken Run. A flamboyant American rooster arrives on a Yorkshire chicken farm, where hens doomed to a life of egg-laying hope he can teach them to fly to freedom. *Fullerton Public Library, (714) 738-6327. Tues., 6 p.m. Free.*

Gone With the Wind. Scarlett O'Hara (Vivien Leigh) pursues Ashley Wilkes (Leslie Howard), the husband of her cousin Melanie (Olivia de Havilland), and marries Rhett Butler (Clark Gable), who frankly does not give a damn. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 635-1888. Tues., 7 p.m. $10.*

A Private War. Marie Colvin (Rosamund Pike), driven by an endless desire to bear witness and give voice to the voiceless, willingly charges into danger. *Fullerton Public Library, (714) 738-6327. Wed., 6 p.m. Free.*

The African Queen. Humphrey Bogart stars as slovenly, gin-swilling skipper Charlie Allnut of *The African Queen* tramp steamer that ships supplies to East African villages during World War I. When Germans invade and a prim British missionary (Robert Morley) dies, his sister (Katharine Hepburn) catches a ride with Allnut back to civilization. *Starlight Cinema City, 5635 E. La Palma Ave., Anaheim, (714) 970-6700. Wed., 7 p.m. $5-$8.*

Harry Potter and the Deathly Hallows: Part I. Harry (Daniel Radcliffe), Ron (Rupert Grint) and Hermione (Emma Watson) are to track down the secret to Voldemort's (Ralph Fiennes) immortality and destroy the Horcruxes. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $8.*

Remember the Titans. Boaz Yakin's 2000 bio-drama is about a newly appointed African-American coach (Denzel Washington) and his high-school football team during their first season as a racially integrated unit. *Fullerton Public Library, (714) 738-6327. Thurs., Sept. 5, 1 p.m. Free.*

Q Films. Long Beach LGBTQ Film Festival. The 2019 fest kicks off with an Opening Night Party and screening of *Nelly Queen: The Life and Times of Jose Sarria*. *Opening Night Party at the Center Long Beach. Thurs., Sept. 5, 6 p.m. Free to fest ticket and pass holders; Nelly Queen at Art Theatre, (562) 438-5435. 7 p.m. $11-$13 (various passes, $50-$120). For more info, visit qfilmslongbeach.com.*

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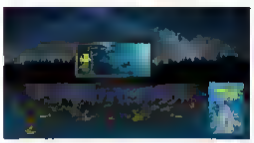
Amanda Kate Ferris & The Amie Newman Band
Line Dancing w/ lessons by Kerry Kick and DJ Pepper
Sunday, Sep 1, 4:30 p.m. Newport Dunes Beach



Movies on the Bay ft. The Meg

Saturday, Sep 21, 6:00 p.m.
Newport Dunes Beach

Wayward Sons

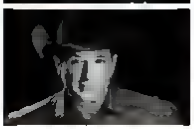
'80s hits from Journey, Queen, etc.
Saturday, Aug 31, 8:00 p.m.
Back Bay Bistro

Pretzel Logic

Tribute to Steely Dan
Saturday, Sept 7, 8:00 p.m.
Back Bay Bistro

Reggae on the Beach ft. Pato Banton

Saturday, Sep 14, 5:30 p.m.
Newport Dunes Beach



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(949) 729-3800

Punk Behind Glass

Chapman University exhibit tracks two decades of OC punk history

BY DAVE BARTON

I sold most of my punk-rock collection to a record dealer a few years ago when I was strapped for cash. The rest went bye-bye on eBay a year later for gas money. I no longer had a record player, and punk was officially dead the day I could buy the Sex Pistols on CD.

Descending into the YouTube rabbit hole, where all of those old albums have been digitized, memories of that time come flooding back: the stifling air in the slam pit and a breathlessness that would usually cause me a panic attack, which disappeared in the flailing of boots, arms and elbows. The sleek embraces of boys I didn't know, as they squeezed up against me, across me, pulling my shirt and wrapping their arm around my waist, while we danced together, the music fast and loud, obliterating thoughts so that just senses are in play. My heart beating times 10, my face flush amid an ocean of testosterone and acne and sexual frustration, with only a few badass girls right in the middle, keeping pace in an otherwise-regimented male community.

There's no audible music at Chapman University's new exhibit, "Kids of the Black Hole: The First Two Decades of Punk in Orange County," in its Frank Mt. Pleasant Library of Special Collections & Archives, so those blatantly softcore hardcore reminiscences weren't present. There are plenty of other surprises, however, in the voluminous collection of former punk Jay Bauman, all of it curated with simplicity and clarity by Wendy Gonaver and Rand Boyd.

There's the requisite leather jacket, studded and spiked, with band logos—Canada's D.O.A. and Pico Rivera's Circle One—painted on the sleeves. There's the Adolescents' blue album, with late member Steve Soto's hand Manic Hispanic nearby. There's a VHS copy of the punk tour documentary *Another State of Mind*, featuring Fullerton's Social Distortion. A Dickies T-shirt with a parody of Edvard Munch's *Der Schrei der Natur* is folded on the bottom shelf, and OC-friendly LA record label Posh Boy is in the shelf above; squeezing into the last few years of the exhibit's decades is the Offspring's 1997 album, *Ixnay On the Hombre*.

There are more records inside the Special Collections office, four display cases of them artfully staggered between 45s, photos and handbills: Middle Class, Rikk Agnew, Vandals, D.I., the *Beach Blvd.* album, Agent Orange, Channel 3, Shattered Faith, Social D and M.I.A., among them. The majority of fliers are essentially Xeroxed ads for bands playing at the legendary Cuckoo's Nest in Costa Mesa. Also on display from that long-dead nightclub is the equivalent of a holy relic: the letter "E" swiped from the sign when the place was bought by the shit-kicker bar next door.

WEDNESDAY AJA

There's a variety of fanzines and house-party leaflets, including a timely handbill for a Rock Against Fascism concert at Orange's Hart Park. Accompanied by color photos of punks playing in the handshell, it's a story that would make a great exhibit all by itself. Special to me—and wholly unexpected—is an anti-Reagan collage that my brother Paul had designed as a handout promoting the fanzine we did together in the early '80s. Titled *He's Got the Whole World In His Hands*, it shows the former president holding the Earth as tomahawk missiles soar overhead and drop headlines from Middle East and Central American conflicts. I hadn't seen a copy of it for a decade, and I'm honored—and surprised—it's considered an artifact of sorts.

There is the assumption that the viewer has some working knowledge of the time period and the music, but there are short curatorial notes throughout, aimed at giving the barest of facts. Nothing is as complete, or even as thorough, as something like this could be, but no one is making that claim, either. If a place with more room and resources—Muzeo or Fullerton Museum Center, for example—were to do a deeper dive into Bauman's punk-rock hoarding, expand the purview to include the lost stories of local bands and talk to the punks who went to see them (if after so many years, with so many of the major players long-gone drug and suicide casualties, the promised old-school nostalgia might even reward the investment by selling a ticket or two).

As remembrances are placed behind the confines of glass cases or show up unexpectedly in documentaries and novels, it can be destabilizing to see significant events from your life become history. When they're political or social movements that changed how you looked at society or how you saw your place in the world, they remind you not only of the swift passage of time, but also how your echoes and impressions from the past are now being analyzed, examined, dissected and shared. They've become fossils of lost culture. The only thing you can do is tell your side, fact check and ask yourself whether it's time you started making some new memories.

"KIDS OF THE BLACK HOLE: THE FIRST TWO DECADES OF PUNK IN ORANGE COUNTY"
at Frank Mt. Pleasant Library of Special Collections & Archives/Chapman University, 1 University Dr., Orange, (714) 532-7756. Open Mon.-Fri., 10 a.m.-5 p.m. Through Dec. 18. Free.

ARTS OVERLOAD

» AIMEE MURILLO

Aug. 30-Sept. 5

HALLOWEEN BOUTIQUE. This year's theme is "Malice In Wonderland," which means the décor is largely *Alice*-inspired. Open daily 11 a.m.-6 p.m. Through October. Free. Roger's Gardens, 2301 San Joaquin Hills Rd., Corona del Mar, (949) 640-5800, www.rogersgardens.com.

***HALO*: OUTPOST DISCOVERY.** A live-play experience for fans of the popular video game. Fri., 1-8 p.m.; Sat., 10 a.m.-7 p.m., Sun., 10 a.m.-5 p.m. $55-$130. Anaheim Convention Center, 800 W. Katella Ave., Anaheim, (714) 765-8950, halooutpostdiscovery.com.

DRANGE INTERNATIONAL STREET FAIR. Sample global cuisine at this annual event. Fri., 5-10 p.m.; Sat., 10 a.m.-10 p.m.; Sun., 10 a.m.-10 p.m. Free. Food items sold separately. Old Towne Orange, on Glassell Street between Almond and Maple avenues, and on Chapman Avenue between Orange and Olive streets, Orange, www.orangestreetfair.org.

***PUFFS*.** Alchemy Theater Co. presents this comedic play that directly parodies the *Harry Potter* book and film series, but in a loving way. Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through Sept. 1. $20. STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484, stagesoc.org.

HB CIVIL WAR DAYS. Huntington Beach Historical Society hosts this festival with displays and actors portraying specific Civil War figures. Sat.-Sun., 10 a.m. Free. Huntington Beach Central Park, on Gothard between Sister and Talbert, Huntington Beach, hbhistory.org.

READ WITH A QUEEN. A special storytime with a glamorous drag queen. Kids of all ages are welcome. Sat., 10 a.m. Suggested donation, $5. Fairview Community Church, 2525 Fairview Rd., Costa Mesa, (714) 545-4618, aclairviewchurch.org.

NEWPORT BEACH LUAU. This event aims to be as authentic as possible with cultural performances and entertainment, hula dancers, fine dining and a tiki bar, plus other Hawaiian- and Polynesian-themed activities. Sat., 6 p.m. $99. Newport Dunes Waterfront Resort, 1131 Back Bay Dr., Newport Beach, (949) 729-3863, www.newportdunes.com.

***THE JADE FOLLIES*.** It's the first all-Asian-performer burlesque show in Southern California! Sun., 8 p.m. $15-$60. 21+. Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 436-3700, harvelles.com.

bodyelectrictattoo.com 323-954-0408 7274 1/2 Melrose Ave. Los Angeles, CA

CLOCKWISE FROM LEFT: *ARTISTS' TABLE* HOST NEAL HAIRSTON; AN INTERVIEW FOR *THE JUMP OFF*; MILAD "DJ X-HAIL" ESKANDARI

CLOCKWISE FROM LEFT: PHOTOS BY BAH VIDEO. TYSON PHUONG AND JOSE RUELAS

Radio Free OC

Irvine-based Hits101 Radio is a worldwide sensation

BY STEVE DONOFRIO

Milad Eskandari grew up imagining what it would be like to hear himself on the radio. But while many other devoted music-lovers have probably envisioned themselves taking over the airwaves as pop stars or rappers, Eskandari strived to share his voice as a radio disc jockey. In fact, some of his earliest childhood memories are of making mixtapes for his friends and family members. "When I was maybe 7 or 8 years old, I would take a little tape recorder and record myself saying some commentary, put music on it, and give it to my parents," he remembers with a chuckle. "I'm sure it took a lot of patience from them."

For the man now also known as DJ X-Hail, that passion never stopped growing. When he got older, Eskandari pursued a career as a radio host, but he quickly found that getting on the air wasn't easy. "I started applying for all these radio stations, but there are only so many positions," he says. "Unless you know someone or have your connects, you've got to really hustle. So after a while, I just got tired of it and figured, 'I'll just start my own'—nothing big, just something for my friends to listen to."

That was in 2014. Now, Eskandari's Hits101 Radio is one of the fastest expanding independent radio stations in Orange County. The Irvine-based station has provided hundreds of local musicians with a platform, welcomed some famous artists through its doors, and reached listeners all over the world with the help of a smartphone app.

"It all started in a tiny hole-in-the-wall in Costa Mesa," Eskandari says. "It was literally a closet-sized room. There was one mic, and the DJ was right next to me. When we had guests, I'd get up and take a wireless our with me out of the room so they could have a seat. Then I'd interview them like that."

Hits101 steadily attracted the attention of more local artists, and as more DJs joined the station to host their own shows, the number of listeners tuning in regularly increased.

Eskandari attributes some of this growth to the station's core values. "When we started, our motto was 'We will support local artists, and we will never play commercials,'" he says. "I think the reason for our continued success and the reason why we're still relevant in the radio industry is because we've stuck to our basics."

The fact that Hits101 hasn't played a single commercial in the past five years certainly sets it apart from the majority of mainstream stations that include 15 to 20 minutes of advertising per every hour of music. And its emphasis on local artists is refreshing compared to the Top 40, classic rock and hip-hop playlists that dominate the FM airwaves for weeks at a time.

As Hits101 is an independent radio station that only broadcasts online and via a smartphone app, it might seem impossible for it to gain substantial traction, but Eskandari has found these tools allow it to not only operate more easily on its own terms, but also foster more opportunities for expansion. Over time, the management team noticed an increase in listeners outside the U.S., including China, South America and across Europe.

Reaching international listeners also meant connecting with more artists, as independent musicians from around the world now submit music. Eskandari says he gets emails every day from artists in countries such as France and Russia. The station has even conducted interviews with acts on the other side of the world.

Hits101 has attracted a global roster of DJs and at one point hosted radio personalities from six different countries. Though all of its current shows are hosted by locals, the station remains diverse. "We started as a Top 40 radio station, but our more popular shows are hip-hop," says Eskandari, who hosts *The Jump Off* as DJ X-Hail.

Other hip-hop shows include *The Rodriguez Show* and *Sunday Skool*. Plus, there's *Beyond the Bike With Big Lou*, a talk show about cycling and beers, *Fiesta Brava*, which focuses on Latin music such as reggaeton, cumbia and salsa, and *Artists' Table*, on which DJ Neal Hairston interviews local artists and showcases their music.

For Eskandari, Hits101 Radio is definitely a labor of love. "Most of the station gets paid out of my own pocket, so I do have a day job that keeps me going and stuff like that," he says. Also helping to maintain the station is a new department, Kreative Productions, which hires out Hits101 DJs for weddings, retail spaces, amusement parks and more and offers photobooths, uplighting and other production elements. Eskandari's plan is for Kreative Productions to become the station's primary source of income.

So far, it seems to be working, as Kreative has been found everywhere from Downtown Disney to Coachella.

Eskandari hopes that Hits101 can continue to support its deejays and artists as it grows. "We all share the same dream, just a different perspective of it," he says. "I want to share music with people—I want to broadcast it, I want people to know it. But some people want to be the performer. All right, cool. You're the performer, and I have the platform, so let's put it together and showcase your music. My dream comes true because you're sitting here, and your dream comes true because you're on the air."

LETTERS@OCWEEKLY.COM

TemperatureCheck

FEVER 333's high-grade rebel rock proves contagious

BY GABRIEL SAN ROMÁN

JIMMY FONTAINE

A series of cryptic social media posts announced a political pool party on Independence Day 2017 at Randy's Donuts in Inglewood. With an image of a black panther came the warning "there's a fever coming," but little more. That day, Jason Butler instructed people to show up at 2 p.m., be respectful and, of course, buy a doughnut. And when the curious masses arrived, Butler's new band FEVER 333 were set up in the back of a U-Haul truck. The rapper/singer sermonized against gentrification before launching into a blistering debut of "We're Coming In."

The fever began to spread.

"It was very indicative of the possibilities of a band like this," says Butler, looking back at the three-song show. "Nobody knew what it was, they just knew what it was about—in a sense. It gave me the validation that this band could exist in this climate."

Arriving in a cultural milieu desperate to shake off rock music's corporate-lulled political slumber, especially in these polarizing times, FEVER 333 struck a resonant chord. Butler has honed the skills necessary to wield both the truth-telling power of emceeing and the fury of rock.

Joining the lead vocalist is guitarist Stephen Harrison and Fullerton native Aric Improta on drums. The trio, who netted a Grammy nomination for Best Rock Performance, have crafted an infectious, energetic rapcore sound best exemplified by their January debut album, *STRENGTH IN NUMB333RS*, produced by blink-182's Travis Barker and Goldfinger's John Feldmann.

Fueling FEVER 333's hard-hitting rap-rock politics is the members' own backgrounds: Butler's the biracial son of black soul singer Aalon Butler (of "Rock and Roll Gangster" fame) who grew up with his white mother in Inglewood. Harrison did some soul-searching to find his place as a black man in America before joining the band and now whirls his guitar onstage in brief, graceful outbursts like a hyperactive dervish. Improta is the token white guy (we jest) whom the *Weekly* dubbed "the best drummer in OC" years ago.

Together, they've forged a formidable sonic assault attuned with the subversive nature of hip-hop, punk and rock. "BURN IT" bristles with a riotous fervor powered by Butler lyrically summoning Malcolm X, Martin Luther King Jr. and Rodney King.

"I'm not going to skirt around it," Butler says. "It was important for me to have people of color involved in some of the music that they helped start. People are very unaware of the black genesis of rock & roll music."

Growing up, Butler didn't have many bands to look up to that looked like him. "In Inglewood, we had Mexican hardcore, metal and punk-rock bands," says Butler. "Union 13 was huge for me. *East Los Presents* was one of my favorite albums for so long I wore that shit out until I couldn't play it anymore."

Even though Butler began finding his political voice in Letlive, his previous band, not everyone had been on board with his artistic and ideological shift. Prior to forming FEVER 333, all involved found common ground. "We had a discussion about what we wanted to see regarding representation, but also a sense of performance that encapsulates the idea of freedom onstage," he says.

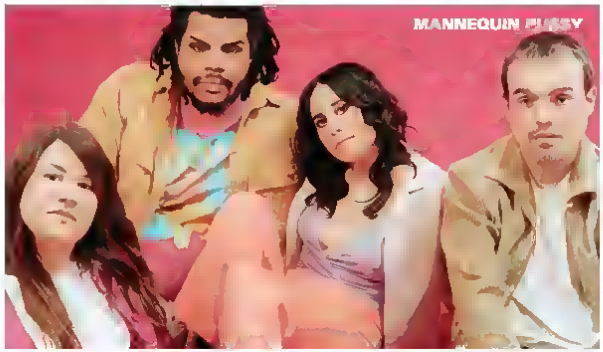
Butler's indefatigable antics scaling anything he can climb or becoming one with the crowd during concerts make security guards and stagehands really earn their paychecks, but they also help the band quickly collect converts. However, Butler is the first to say he's no messiah of the movement. And if the fever is spreading, that's because the band are tapping into a desire for change that's always been there.

"We, as a band, are trying to write a soundtrack," says Butler. "Don't let us—or any other band for that matter—take that power from you. The people are the reason we have something to write about."

GSANROMAN@OCWEEKLY.COM

FEVER 333

perform with Underoath, Korn and Alice In Chains at FivePoint Amphitheatre, 14800 Chiene Ave., Irvine; livenation.com. Fri., 7 p.m. $39.50-$173. All ages.



COURTESY OF EPITAPH

Friday

AGENT ORANGE, UNIT E, BOSSFIGHT, ROOM 304, RUN WITH HOUNDS 8 p.m., $13-$17, 21+. The Karman Bar, 28022 Cape Dr., Laguna Niguel. (949) 582-5909; www.thekarmanbar.com

BODEGAS, THE NO. 44, BIG FUN, KICKED OFF THE STREETS 8 p.m., $12, 21+. La Santa, 223 E. Third St., Santa Ana. (657) 231-8105; lasantaac.com.

CINDERELLA'S TOM KEIFER, GENERATION MANGLED 8 p.m., $45, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano. (949) 496-8930; thecoachhouse.com

CONTORTION, AUGMENTED CHAOS, BINGSVSGOOS, LOS PENGUINOS 8 p.m., $5-21+. The Doll Hut, 107 S. Adams St., Anaheim. (562) 277-0075; www.worldfamousdollhut.com

MANNEQUIN PUSSY, EMPATH, T REXTASY 9 p.m., $12, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com

SEGA GENECIDE 9 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-8039; wayfarercm.com

TEENAGE BOTTLEROCKET, MEAN JEANS, CLOWNS, JENPOP 8 p.m., $15, 21+. Alex's Bar, 2913 E. Anaheim Blvd., Anaheim. (562) 434-8292; alexsbar.com.

Saturday

RAO KINGS, FULL TILT TRIO, RHYTHM TRAIN, LONELY STARS, MEMPHIS VAMPIRES 8:30 p.m., free, 21+. The Doll Hut; www.worldfamousdollhut.com

ISLAND BLOCK RADIO SERIES WITH DAVID RHYTHM 9 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583; www.houseofblues.com/anaheim

KATIE SHOREY PERFORMING AS STEVIE NICKS 7 p.m., free, all ages. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233; slidebarfullerton.com.

KWEST, LDS RETROS, INDIGO STATE 9 p.m., $10, all ages. The Constellation Room, observatoryoc.com

THE MAGNIFICENT, BLIND HOUSE, LOOSE TRUCKS, TASTEENUGGZ 8 p.m., $10, 21+. The Wayfarer, wayfarercm.com.

REVERIE & GAVLYN 9 p.m., $15-$45, 21+. La Santa, lasantaac.com

RIVERBOAT GAMBLERS, LOWER CLASS BRATS 8 p.m., $15, all ages. Garden Amp, 12172 Main St., Garden Grove. (949) 415-8544, gardenamp.com

WILD CHILD—A JIM MORRISON CELEBRATION, IMANI CHYLE 8 p.m., $20, all ages. The Coach House, thecoachhouse.com

ZACHARY KIBBEE, THE BOOSTER, FOXGLOVE. 7:30 p.m., $10, 21+. The Karman Bar; www.thekarmanbar.com

Sunday

JOSH HEINRICHS 5 p.m., $15-$20, all ages. The Slidebar Rock-N-Roll Kitchen; slidebarfullerton.com.

LIL HOUSE PHONE 9 p.m., $10, 21+. La Santa, lasantaac.com.

LOS CAFRES—3 DÉCADAS TOUR 8 p.m., $42.50, all ages. House of Blues at Anaheim GardenWalk, www.houseofblues.com/anaheim.

SLAUGHTER BEACH; DOG; CAVE PEOPLE 8 p.m., $16, all ages. The Constellation Room; observatoryoc.com.

SUBURBAN JOHN (EX-MEMBERS OF SUBURBAN LAWNS), RATS IN LOUVRE, TERMINAL A 2 p.m., $5, 21+. Alex's Bar, www.alexsbar.com.

Monday

THE PENSKE FILE, WESTERN SETTINGS, TAKEN DAYS, GASOLINE KILLS 7 p.m., $10, 21+. The Karman Bar; www.thekarmanbar.com

SLOWTHAI 9 p.m., $25, 21+. La Santa; lasantaac.com.

Tuesday

'80S NIGHT WITH GLAMEL TOE 9 p.m., free, 21+. Hennessey's Tavern, 213 Ocean Ave., Laguna Beach. (949) 494-2743; henneseystavern.com

Wednesday

ARCTIC MONKEYS TRISUTE NIGHT, FEATURING FLUORESCENT ADOLESCENTS 9 p.m., free, 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; www.facebook.com/continentalroom.

ARIES, BISKWIQ. 9 p.m., $15, all ages. The Constellation Room, observatoryoc.com.

EVILDEAD 8 p.m., $10-$15, 21+. The Slidebar Rock-N-Roll Kitchen, slidebarfullerton.com.

THE MELVINS, KEDO BROSS, THE SIDE EYES 8 p.m., $25, all ages. The Observatory; observatoryoc.com.

RORY'S ROUND UP FIRST WEDNESDAY'S SHOWCASE. 7 p.m., free, 21+. The Doll Hut; www.worldfamousdollhut.com.

Thursday, Sept. 5

ACOUSTIC THURSDAYS, FEATURING CAFE METAL 8 p.m., free, 21+. The Karman Bar; www.thekarmanbar.com.

ALL THINGS BLUE; CHEEKFACE, GRINNING GHOSTS, UNDSAY B 8 p.m., $7, 21+. Alex's Bar; www.alexsbar.com.

ANDREW BLOOM 8 p.m., free, all ages. Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7101; mozambiquenc.com.

KRS-ONE 9 p.m., $20, 21+. La Santa, lasantaac.com.

REGGAE DUB ROCKERS 9:30 p.m., $5, 21+. The Sandpiper Lounge, 1183 S. Coast Hwy., Laguna Beach. (949) 494-4694.

THE YAWPERS; KILO BRAVO 8 p.m., $8-$10, 21+. The Wayfarer, wayfarercm.com.

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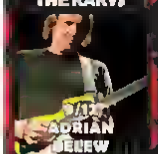
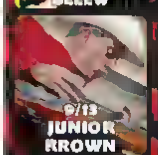
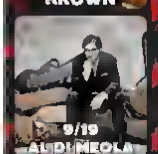
8/29 SAVOY BROWN

8/30 CINDERELLA'S TOM KEIFER

9/7 THE RARYS


9/13 ADRIAN BELEW


9/13 JUNIOR BROWN


9/19 AL DI MEOLA

8/29 SAVOY BROWN
8/30 CINDERELLA'R TOM KEIFER
8/31 WILD CNILD (Ooors Tribute)
9/6 RINRAO
9/7 TNE RARYS
R/R GLENN MILLER ORCNESTRA
9/12 AORIAN RELEW
R/13 JUNIOR RROWN
9/14 LEO ZEPAGAIN (LedZeppelin Tribute)
9/15 Scott Stapp of CREED
9/1R AL OI MEOLA
9/20 NERMAN'R NERMITR
R/21 NERNAN'S NERMITS
9/22 GARY PUCKETT
9/27 QUEEN NATION (QueenTribute)
9/28 QUEEN NATION (QueenTribute)
9/29 QUEEN NATION (QueenTribute)
10/2 NAYES CARLL
10/3 JIM MERSINA
1D/4 TRARNCAH RIHATRAS
10/S OEOFF TATE'S OPERATION: MINDCRIME
10/6 DOH NCLEAN
10/1D NORTH NISSISSIPPI ALLSTARS
10/11 DOKKEN
10/12 THE DAN BANO
10/13 JUDY COLLINR
1D/1R RIG BAD VOODOO DADDY
10/1R WNICN ONES PINK (PinkFloyd Tribute)
10/20 RICK WAKENAH "Grumpy Old Rockstar" Tour
10/24 TAR REHOIT
10/25 AL JARDINER ENOLERR RUMMER (original foundine membeof the Beach Boys)
10/26 DESPERADO (EaglesTribute)

10/2 NAVES CARLL

10/3 JIM NERSINA

10/12 THE DAN BAND

10/15 RIG BAR VOODOO DADDY

10/25 AL JARDINE

11/23 OZOMATLI

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10/27 TODD RNIDER
11/1 OIHOO ROIHOO FORNER NENRERS
11/2 TYRONE WELLS
11/3 MICNAEL TOMLINSON
11/7 NOLLY HATCHET
11/8 SUPER DIANOHD (HollDiemond Tribute)
11/1R DAVID WILCOX
11/1S DAVID RRIOHTOH'S RPACE ODDITY (DavidBowie Tribute)
11/22 THE ASSOCIATION
11/23 OZOMATLI
12/R JOHNY LANO
12/7 RLUE OYSTER CULT
12/2D GARYHo Ho HOEY
12/21 ANRROSIA
12/22 DavidBenoN CHARLIE RROWH CNRISTMAR
1/1R DAVID LINDLEY
1/17 MIDGE URE
1/2R JOHH NAYALL
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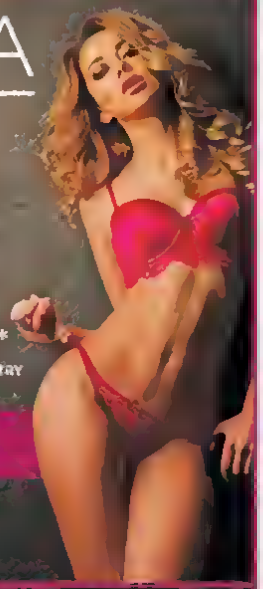

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Come the Revolution

I'm a straight woman and have been sexually active for about six years. I'm in my mid-20s now and about ready to become a "man-hating feminist." I feel like I can figure out what a guy wants in bed pretty easily, I cannot remember a single time when I've had sex with a guy that he has not had an orgasm. I, on the other hand, have never had an orgasm. I've barely even been aroused lately when I am having sex because it's easy to tell when the guy I'm with just wants to come and that is the only thing on his mind. This makes me want to just get it over with. I've become really angry with the male population and their lack of care for pleasing a woman. Will it take a Women's Pleasure Revolution for men to realize their female counterparts have needs, too? Granted, I've had sex with only five guys—but in my mind, Dan, that's five too many. I also have girlfriends in the same boat. Men skip foreplay, they don't return the favor when it comes to oral, and they're so eager to get their penises in my vagina they barely touch me before doing so! THIS MAKES ME FEEL USED. I'm a giving woman by nature, but I feel like men just take. I don't hate men, I actually really like men. In fact, I was madly in love with one of the five.

Really Enraged/Vexed Over Lazy Turds

"Lots of foreplay, mutual oral, enough touch to get me going or, better yet, get me off at least once—all of these things have to happen *before we fuck*." Practice saying that in a mirror, REVOLT, and then say it out loud to the next guy you sleep with. Say it *and* mean it. And if those things don't happen—if he skips the foreplay or won't go down on you or refuses to touch you with anything other than his dick—then he doesn't get to fuck you. Get up, get dressed, and go. The sooner you walk out on guys who don't want to do those things, the sooner you'll find yourself in bed with guys who do. So no more having sex to "get it over with" (GIOW), no more sticking around for shitty GIOW sex that leaves you feeling used.

The revolution you want isn't going to come because some homo ordered straight boys everywhere to start engaging in foreplay and eating pussy. The revolution is only going to come—*you're only going to come*—if you and your friends and all women everywhere stop settling for GIOW sex.

You say you were in love with one of the five guys you had sex with, REVOLT, which I hope means you didn't fear him and could talk to him. Yet every time you had sex, you allowed this guy to essentially masturbate inside you. You didn't stick up for yourself, you didn't advocate for your own pleasure, you didn't say, "Here's what you need to do to please me." Take a little personal responsibility here. You let Mr. One-In-Five get away with it. He let you down—he should have been more proactive about pleasing you—but you also let yourself down. No more. Insist on more and better from here on out, REVOLT, and you will get more and better.

I'm a straight woman in my mid-30s. For most of my adult life, I've gotten off on fantasizing about my boyfriends fucking other women. So far, it's been fantasy-only, but I'm intrigued by the prospect of a real cuckquean scenario. However, I've always been reluctant to share my kink. It's not that I fear rejection or judgment. I think most guys would be into it, including the lovely man I'm currently in a committed relationship with. Rather, it's my own discomfort with a kink that I fear stems from an unhealthy emotional place. Insecurity, avoiding intimacy and difficulty trusting men are all issues I've struggled with, and the cuckquean kink plays right into all of that. I've worked with therapists over the years and gotten into a somewhat solid place emotionally. Alas, my kink remains and has gotten stronger to the point that I'm imagining my guy fucking someone else about 99 percent of the time in order to come. I wish I could get more enjoyment from "normal" sex. I've read your column long enough to know that I should probably just embrace my kink and enjoy it. But while I'm trying my damnedest to be sex-positive, I can't get around the nagging feeling there's something "unhealthy" about this fantasy. If my kink is based on specific insecurities/fears, do they get even more hardwired into my brain with every orgasm?

This Reluctant Cuckquean

Two quick questions. (1) How much more hardwired could something possibly become if you already have to think about it 99 percent of the time in order to climax? (2) What if imagining your guy fucking other women is "normal" sex for you?

A lot of people's kinks are essentially eroticized fears: the fear of being humiliated, the fear of being exposed, the fear of being cheated on, etc. Not everyone eroticizes these fears, of course, but so many of us do that it really should be covered in sex-ed courses. In your case, TRC, your erotic imagination took something that scares you—being cheated on—and turned it into something that arouses you. The difference between your worst fear and your ultimate turn-on is *control*. If your man fucks another woman, it will happen because you wanted it to (you gave him permission) and there will be something in it for you (it will get you off). Which is not to say you ever have to act on this. You don't. Plenty of straight men are turned on by the fantasy of their wives being with other men but know they couldn't handle the reality of it, so they enjoy it as a fantasy only. But they don't—or the healthy ones don't—deny themselves the fantasy, whether it's just playing it out in their heads or their monogamous partners indulging them with a little cheating-centered dirty talk during sex.

We can't will kinks away, TRC, we can only embrace and accept them. Again, that doesn't mean we have to act on them—some fantasies can never be realized for moral reasons—but to beat ourselves up about our kinks is a waste of time.

On the Lovecast *(savagelovecast.com), rival advice columnist E. Jean Carroll. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org*

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Korova's Critical Cheese

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According to some website I found on the internet, about 15 million Americans currently suffer from some form of social anxiety. Whether it's about how you are perceived by your peers or judged for who you are, dealing with that means you're inevitably wasting your energy instead of focusing on being the best version of yourself.

For me, cannabis was a gateway toward a path of less anxiety, better sleeping/dietary habits and, ultimately, a more rewarding life. Every time that little voice in my head starts to get louder and more obnoxious, I use my friend Mary to help shut him up, which lets me complete whatever task is in front of me. I firmly believe that cannabis can help alleviate some, if not most, of the mental health issues we face today.

Korova's Critical Cheese is a sativa-dominant hybrid strain that walks the thin line between euphoria and passing out with your shoes on. The oily, pungent flowers are absolutely drenched in resinous sap and are ready to send any bad vibes packing. Besides Korova always being a brand whose products continue to push the limit in strain genetics, there's the simple fact that I have yet to find a bad batch from its impressive selection of flowers and concentrates. Lighting up an eighth of Korova's bountiful harvest ($53) provides you with hours of productivity without any signs of that pesky anxiety to stop you.

Now, when someone asks, "who cut the cheese?" you can wholeheartedly admit it was you.

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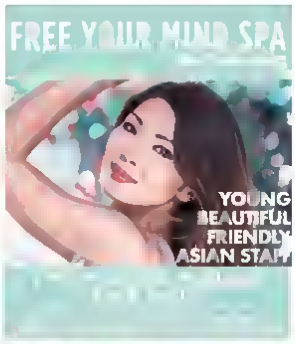
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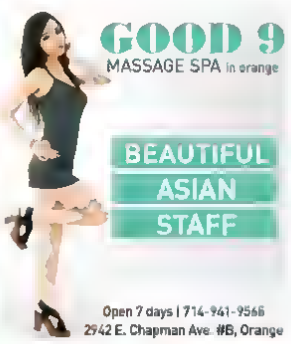
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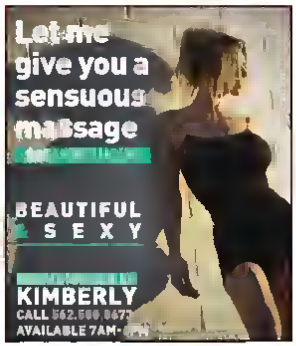
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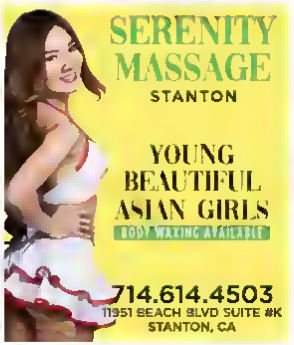
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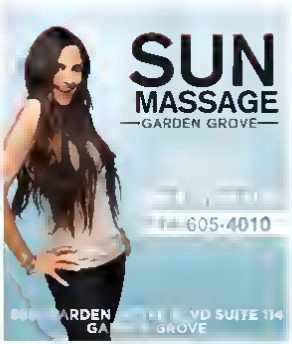
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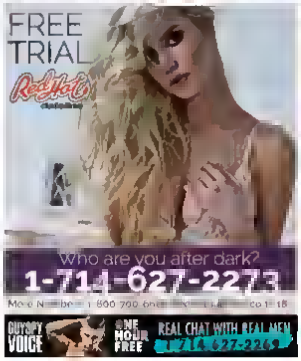
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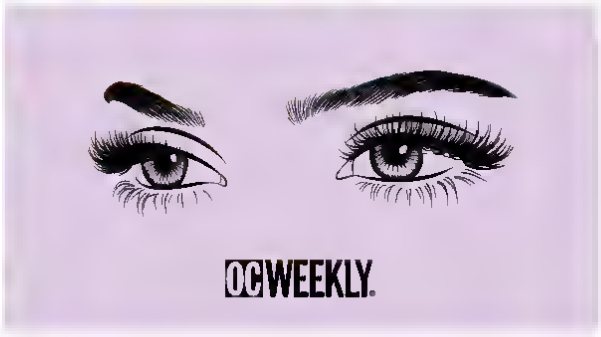
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Burn, Baby, Burn

The real story of the Poordude getting fired from KROQ

BY POORMAN

Every year, as Aug. 20 approaches, the memories creep up like a bad fungus. That day is the annual anniversary of my firing from KROQ because of a spectacular stunt. It's been 26 years since that fateful night, when I managed to get myself canned even though the radio show I created and hosted, *Loveline*, was No. 1 in Los Angeles and Orange County and dominated the airwaves unlike any other show in the market and maybe history.

How did it happen?

I can pinpoint the exact date things began to unravel. It was Valentine's Day 1992. That was when KROQ general manager Trip Reeb and program director Andy Schuon decided *Loveline* should begin airing five times per week instead of once a week on Sunday nights, as we had been for nine years. *Loveline* was airing from 11 p.m. to 1 a.m., and the ratings were, as always, massive. We had a 27 percent share of the audience in our first hour and a 21 share in the second hour. This meant approximately one out of every four radios in the market (out of 90 station choices) was tuned to KROQ. Not bad for your host, ME, whom some described as a "stoned surf bum" (which was probably true).

At the time, I was living the life. I did a regular 6-to-9 p.m. music shift with crazy antics Mondays through Fridays. After I got off the air, clubs would hire me pretty much every night of the week, paying me between $250 and $750 per night to drink a few beers, meet a lot of fun people and do wacky contests onstage for two hours. The Poordude was taking home an extra $2,000 to $4,000 each week in addition to my KROQ salary of $180G per year. I really miss that income—not to mention all the fun I was having!

The fun and the loot suddenly grinded to a halt. I was told by Trip and Andy that starting on Valentine's Day, *Loveline* would begin airing Sunday through Thursday, 10 p.m. to midnight. This change in hours was no problem for my co-host, Dr. Drew Pinsky (whom I discovered and put on the show a year after we began). Sunday night was Dr. Drew's only shift, and he welcomed the added exposure and pay. I had no problem doing *Loveline* five nights a week. It was an incredible hit show that I created! It was my baby. My big problem was that I was going to lose the two to four grand per week in gig income because the clubs wanted me doing my appearances during those same late-night hours.

When I told Trip and Andy about this issue, their response hit me in a way I imagine as similar to someone sticking a cactus up my ass: "Well, if you don't want to do it, we'll have Doug the Slug be the new host of *Loveline*."

FROM LEFT: POORMAN AND DR. DREW

PHOTO ILLUSTRATION BY FEDERICO MEDINA/PHOTO BY MICHAEL LEVIN

Here was a show I created, hosted for nine years and took to No. 1, and this was the beautiful treatment I got. Ahhhh, what memories!

Of course, there was really no choice. I had to hang with *Loveline* and lose the gig income. They told me, "This experiment with a nightly talk show on a music station may last two days, two weeks, two months or forever. Who knows?" They said if it did work, I'd be compensated.

Within the first three months of the new schedule, *Loveline* was getting an incredible response. We catapulted to No. 1 in the market, with ratings that were more than double those of the No. 2 show in that time slot. Television news crews and newspaper reporters were coming into the studio on a nightly basis. Our celebrity "Love Doctors" read like a who's-who of Hollywood: Robert Smith of the Cure, Keanu Reeves, Roseanne, Gwen Stefani, Jennifer Lopez, Flea of Red Hot Chili Peppers, Ben Stiller, Courtney Love, Ron Jeremy, Bob Saget, Stephen Baldwin, Oscar De La Hoya, Carrot Top, Mayim Bialik—the list goes on and on.

It was insane! As time marched on, the ratings increased, as did the pressure of performance. It's hard to explain, but doing a five radio show for two hours a night, five nights a week, with people expecting you to be funny all the time is really a mind fuck. No matter what's going on in your personal life, you have to somehow put it aside.

A year into this new time slot, I was dealing with a divorce and only able to get management to agree to a 5 percent pay raise despite the ever-increasing ratings. Our show was carrying the entire station. Not only was *Loveline* No. 1, but also the station was No. 12 in the overall ratings. That's when things began unraveling. The pressure to perform combined with the loss of thousands of dollars in outside income, as well as the dashing of my hopes for future syndication and compensation, was the recipe that led to the end of my career at KROQ.

The first major crack in my armor occurred in May 1993. Dr. Drew loved baiting me on the air and always wanted me to share my personal life with the listeners. He felt it would make for good radio. Well, in this particular situation, it was good enough to get me to walk off the show 10 minutes into the program and get suspended for five weeks.

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Find out what happened next by going to ocweekly.com for "Poorman's Radio Days. Fired From KROQ! The Real Story (Part 2)."

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